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UZEIR HAJIBEYLI AS AN INNOVATOR OF MUSICAL TURKOLOGY

Abstract. The article substantiates the relevance of the ideas of musical Turkology, which occupy a special place in the scientific heritage of the genius personality, composer Uzeyir bey Hajibeyli, who has achieved many achievements in the professional musical culture of Azerbaijan. His article «On the Music of Azerbaijani Turks,» published in 1919, sets out the basic principles of the scientific and theoretical concept.

Conceptuality is shown, the fundamental nature of the ideas of musical Turkology by U. Hajibeyli, the importance of these ideas is emphasized, which are the source that laid the foundation of musical Turkology as a separate direction in modern Azerbaijani musical science, is considered as the beginning giving impetus to the study of Turkic genesis in Azerbaijani folk music.

Key words: comparison, Turkology, gene formula, method, modus.

Introduction. At the end of the 20th century and the beginning of the 21st century, national and ethnic values began to regain recognition and justification. In this context, the issue of the Turkic roots of Azerbaijani musical culture came to the forefront. It should be noted that, under the new configuration of Azerbaijani humanities, the attitude toward the Turkic heritage has acquired new meaning and new significance. During this period, one of the most pressing issues in Azerbaijani musicology became the study of the Turkic foundations of national musical culture. As a result, a new direction known as music Turkology began to take shape.

The foundations of this field were laid at the beginning of the 20th century by the great Uzeyir Bey Hajibeyov, opening wide opportunities for a new stage in the comparative study of the musical cultures of Turkic peoples.

The interpretation of the main material. For the first time in Azerbaijani music scholarship, a groundwork for Turkological studies in music was established in 1919 with Hajibeyov's article "On the Music of Azerbaijani Turks," published in the journal İstiqlal. This article of great importance by Uzeyir Hajibeyov was presented to a wider audience in 2005 by the prominent scholar, Prof. Farah Aliyeva.

In this article, Hajibeyov for the first time formulated the main principles of his scientific and theoretical concepts in the field of music Turkology. His first theoretical work, "On the Music of Azerbaijani Turks," reflects both the conceptual and fundamental character of the problem.

It was precisely the foresight and visionary ideas of the great Uzeyir bey that later became a valuable source for the development of the music Turkology direction that emerged in the 2000s.

Observing both the distinctive and common features in the development of the musical thinking of the ancient Turkic peoples who shared a single ethnic origin, Uzeyir Hajibeyli later put forward the idea that "while the southern Turks, since the time of Aristotle and al-Farabi, were influenced by Greek and Arab music, the northern Turks developed their art on the basis of Chinese music" [1]. The relevance of this statement remains significant today for the comparative study of the musical art of Turkic peoples. In the second part of his work, Hajibeyli provides a comparative analysis of the music of various Turkic peoples, pointing out their differences and common characteristics.

Uzeyir bey specifically emphasized that, although the music of Azerbaijanis and Ottomans was based on the same foundation, there were "differences in the rules of usage and between the modes (maqams)." Undoubtedly, all these issues have become priority topics for modern music Turkology, defining the core principles of this discipline.

Interestingly, the problem raised by Hajibeyli at the beginning of the 20th century later became a victim of the political-ideological regime, remaining frozen for a long time. Only at the end of the 20th century, after Azerbaijan regained its independence, did its necessity re-emerge as a significant topic of research.

Since 1990, the Department of Interrelations in Art at the Institute of Architecture and Art of the National Academy of Sciences has prioritized the study of problems related to music Turkology. Continuing along the path opened by Uzeyir Bey, research in this field has been directed toward exploring the genetic foundation of the music of Turkic peoples through comparative analysis.

In music Turkology, several methods are synthesized in the study of folk music—comparative-typological, genetic, and functional approaches. This synthesis is determined by many factors, the most important of which is the Turkic roots, a strong component of our ethnic consciousness.

Undoubtedly, various multi-vector studies within the world of Turkic culture have their rightful place. However, when speaking of music Turkology as a branch of comparative musicology, in our opinion, the comparative-typological analysis should serve as the primary basis for understanding this phenomenon.

In my view, one of the most relevant and complex problems of ethnomusicology is the study of the Turkic roots of national musical culture. It should be noted that the establishment of musical connections among Turkic-speaking peoples and the explanation of their genetic foundations not only contribute to forming an idea of the integrity and unity of the Turkic musical system, but also allow for a more complete characterization of its individual components.

Over many centuries, the creative work of the Turkic peoples, while incorporating the cultures of numerous ethnic groups within its ethnic area, has managed to preserve the specificity of the Turkic musical language. Today, this can be stated unequivocally. In this evolutionary process, there occurred an assimilation of musical language and structural norms, along with a mutual enrichment of the principles of musical thinking.

The theoretical development of problems in music Turkology and its main scientific vector are directed toward two interrelated issues. On one hand, it concerns the study of the common foundations of Turkic mentality, and on the other, the study of the specificity of Azerbaijani art, which is possible only through comparative research. I would once again emphasize that it is precisely comparative analysis that primarily allows music Turkology to take shape as one of the independent and most intriguing directions in Azerbaijani music scholarship.

In studying the foundations of Turkic musical culture, the principal determining constant is intonational-typological research. This involves the comparative examination of the "primary elements" across a wide variety of materials—that is, the study of typologically similar processes that manifest as a specific "language" group within a broad spectrum of comparisons. As can be seen, it is precisely comparative modal-intonational analysis that makes it possible to focus attention on the typological nature of these "primary elements."

Let us recall the words of the prominent researcher E. Alekseyev:

"In the field of modal intonation, the most ancient—usually the simplest—forms are the most enduring... Time, which is merciless toward all that is inorganic, is paradoxically powerless before the living. If we extend the biological parallel, we may observe that the primitive 'single-celled organisms,' which easily adapt to new conditions and continue to multiply in great numbers, outlive the 'mammoths'" [2, p. 18].

The main feature of the Turkic musical system lies in the diverse, long-standing, and stable interconnections within this broader cultural unity. Within this system, each national culture is connected to many other "valences"—ethnic, geographical, linguistic, and so forth. Historically, these closely related groups have formed distinct zones within a vast historical and cultural region, each possessing its own type of musical development and variant of the regional musical process.

Based on this brief overview of research in music Turkology, we may envision a more optimal terminological concept reflecting the typological relatedness of musical formulas — the "genoformula." This term expresses the genetic kinship of the music of Turkic-speaking peoples at the level of formulaic intonation.

The identity of genoformula sequences emerged as a result of a long historical development. At the same time, these regular similarities are also explained by a generally known fact:

"...the deeper we attempt to look into time, the more the problems of individual and national diversity give way to the universality of the fundamental characteristics of melodic thinking, to the essential unity of its original logical norms and sources, to the fundamental principles governing the mastery of tonal space" [2, p. 35].

The analytical reconstruction of the genoformula sequence reveals its centuries-old conservative stereotypy. Genre predominance here is

unambiguous: the modification of the genoformula was connected with the repeated process of applied (practical) elaboration.

The genoformula consistently performs three functions:

1. communicative;
2. centripetal (aimed toward the center);
3. distributive.

Thus, the formula model testifies to a certain ethnogenetic vector; it tends toward concentration and fixation on specific determinants unique to it. The dissemination of the specificity of the genoformula sequence demonstrates its capacity for identification with the entire spectrum of phenomena within related Turkic musical cultures.

The system of ethnotypological constants serves as a means of preserving the musical culture, its dynamics, and the regular character of its development. The adaptive, purpose-oriented features of musical culture are initially realized at the level of musical formulae. It should be noted that the artistic genotype is a peculiar innate program that determines the "prototype" of music. The scientific method of Mircea Eliade is very remarkable in this regard: the scholar, as it were, "excavated" the historical layers to uncover the "root," the primary source, the ahistorical archetypes.

Viewing the formulaic nature in the music of Turkic peoples as an initial proto-intonationality and as a genetic code opens the way to the next stage of research:

1. the identification of archetypes in musical folklore;
2. comparison of their spheres of functioning;
3. the classification of formula typologies for the purpose of determining national uniqueness and differentiation;
4. the revelation of intonational-typological connections among them.

The research experience in the field of problems of musical Turkology shows that, at the current stage of study, it is expedient to refer to the typological models of the Rast, Shur, Segah, and Chahargah modes "formulated" in Uzeyir Hajibeyli's fundamental work The Principles of Azerbaijani Folk Music [3]. It is precisely these models that have been refined over time through the long historical development of the oral musical tradition. It should be noted that in the studies of Azerbaijani ethnomusicologists, the decisive priorities of comparative research rely precisely on these mode-intonational formulae of Azerbaijani folk music. The system of mode-intonational formulae proposed by Uzeyir Hajibeyli may serve as a distinctive "key" to understanding the unity of the musical language of the Turkic peoples.

It must be said that the functional formula intonations advanced by Uzeyir Hajibeyli as mode-intonational typologies mark the beginning of the formulation of the problem of the codification of the musical language of the Turkic peoples.

Uzeyir Hajibeyli's genius revealed itself not only in the meticulous analysis of Azerbaijani folk music samples according to the principle of systematization of formula models. In addition, Hajibeyli demonstrated how the functional significance of tones manifests itself concretely in the formulae of Azerbaijani modes.

Conclusion. This is essential, since one of the vectors of comparative analysis of Turkic peoples' music is also the level of functional clarity. The methodological approach and analysis of the material rest on the idea that the commonality within the Turkic musical system is also fundamental and genetic in nature.

At present, monographs and hundreds of articles have been published, and dissertations have been defended on the problems of musical Turkology. The main vectors of musical Turkology are reflected in these research works. All these scholarly studies are a genuine contribution to Azerbaijani ethnomusicology.

Undoubtedly, as in all areas of Azerbaijani musical art, the legacy of Uzeyir Hajibeyli has served as the primary source and starting point for this direction as well.

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Rəna Məmmədova *(Azərbaycan)*

ÜZEYİR HACIBƏYLİ MUSİQİ TÜRKOLOGİYASININ BANİSİDİR

Məqalədə dahi şəxsiyyət, Azərbaycan professional musiqi mədəniyyətində bir çox ilklərə imza atan bəstəkar Üzeyir bəy Hacıbəylinin elmi irsində xüsusi yeri olan musiqi türkologiyası ideyalarının aktuallığı əsaslandırılır. Onun 1919-cu ildə nəşr edilən "Azərbaycan türklərinin musiqisi haqqında"

məqaləsində əksini tapdığı elmi-nəzəri konsepsiyasının əsas prinsipləri şərh edilir.

Məqalədə Ü.Hacıbəylinin musiqi türkologiyası ideyalarının konseptuallığı, fundamental xarakteri göstərilir, bu ideyaların müasir Azərbaycan musiqi elmində ayrıca istiqamət kimi musiqi türkologiyasının əsasını qoyan vacib mənbə olduğu vurğulanır, Azərbaycan xalq musiqisində türk genezisinin öyrənilməsinə təkan verən başlanğıc kimi dəyərləndirilir.

Açar sözlər: müqayisə, türkologiya, genoformula, metod, lad.

Мамедова Рена *(Азербайджан)*

УЗЕИР ГАДЖИБЕЙЛИ КАК ОСНОВАТЕЛЬ МУЗЫКАЛЬНОЙ ТЮРКОЛОГИИ

В статье обосновывается актуальность идей музыкальной тюркологии, занимающих особое место в научном наследии гениальной личности, композитора Узеира бека Гаджибейли, достигшего многих достижений в профессиональной музыкальной культуре Азербайджана. В его статье «О музыке азербайджанских тюрков», опубликованной в 1919 году, излагаются основные принципы научно-теоретической концепции.

Показана концептуальность, фундаментальный характер идей музыкальной тюркологии У.Гаджибейли, подчеркивается важность этих идей, которые являются источником, заложившим основу музыкальной тюркологии как отдельного направления в современной азербайджанской музыкальной науке, рассматривается как начало дающее толчок изучению тюркского генезиса в азербайджанской народной музыке.

Ключевые слова: сравнение, тюркология, геноформула, метод, лад.

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SYNTHESIS of TRADITIONS and the MODERNIZATION of CULTURE: A CULTUROLOGICAL PERSPECTIVE on UZEYIR HAJIBEYLI's LEGACY

Abstract. The labor of the people representing society and the unique talent and creativity of each individual become the driving force of culture. In history, the achievement of a high level of cultural development has often been embodied in the figure of a single person. At the beginning of the 20th century, Azerbaijan experienced social and cultural changes, a process of cultural development, and a period of transformation. It was precisely in this historical context that Uzeyir Hajibeyli and his broad activity guided these cultural changes in the right direction. He was an initiator of the synthesis between traditional and European artistic thinking. His creativity reflects the process of forming Azerbaijan's new cultural identity, where musical art became not only an aesthetic phenomenon but also one of the most important tools for the nation's self-awareness. His innovations were a response to the challenges of the time: on the basis of traditional musical thought, the composer succeeded in creating an artistic system adequate to both national and universal cultural needs. By laying the foundation of a new artistic paradigm in practice, Hajibeyli also shaped its principles on a theoretical level. His legacy demonstrates a rare example of harmony between the composer and the intellectual principle, which makes him a significant figure in the field of cultural studies.

Key words: Uzeyir Hajibeyli, culture, folk music, composer, musical art.

«Uzeyir Hajibeyov, with his extraordinary innate talent, great dedication, excellent education, scholarship, patriotism, and socio-political activity, became one of the great personalities of our people, a prominent figure representing Azerbaijan, standing among the foremost geniuses of the world.»
— Heydar Aliyev

Introduction. In life, cultural institutions are created through the labor of the people who represent society and through the special talents and creative achievements of individuals. The development and formation of culture in society are influenced by natural conditions, the mentality of the people, and national traditions. From this perspective, depending on the environment and conditions in which culture develops, it becomes an expression of a number of national characteristics and traditions. In such cases, culture manifests itself not only as a bearer of universal and humanistic essence but also as a representative of national identity. In many instances, societies that share the same socio-economic foundation but are rooted in different national cultural traditions may not experience the same level of cultural development.

Culture is a multifaceted and multifunctional concept whose development can be observed both in society and in the growth of individuals. Conversely, through the figure of an individual, culture itself can reach a high level of development. In Azerbaijan, this can be vividly exemplified in the figure and creative legacy of our great composer Uzeyir Hajibeyli. Having ensured progress in several branches of Azerbaijani art, Hajibeyli, through his activity and creativity, laid the foundation for the rise of our national culture.

The interpretation of the main material. The name of Uzeyir Hajibeyli (1885–1948) holds a special place in the history of world musical culture as well as in the history of Azerbaijan's cultural development. His legacy extends beyond composition, encompassing philosophical, pedagogical, and culturological dimensions. Hajibeyli was not only an innovator in the field of musical art but also a thinker who consciously shaped the cultural space of his people during an era of global transformation.

He was the initiator of the synthesis between traditional and European artistic thought. His creative work reflects the process of forming a new cultural identity in Azerbaijan—where music ceased to be merely an aesthetic phenomenon and became one of the most important instruments of national self-awareness.

Hajibeyli's uniqueness as an architect of musical culture lies in his broad scope of activity, which extended beyond music to include education, enlightenment, and the establishment of a cultural dialogue between East and West. The early 20th century was a period of profound socio-cultural change for Azerbaijan. Baku became one of the major centers of the global oil industry, contributing to the rapid modernization of society, the rise of the urban intelligentsia, and the emergence of new educational and cultural institutions. During this period, a sense of national self-consciousness was taking shape, finding expression in literature, theater, journalism, and music.

Cultural processes in Azerbaijan at that time could not be interpreted unambiguously: on one hand, the stable traditions of oral folk creativity—such as mugham, ashig art, and folk songs—were preserved; on the other hand, European art forms, including symphonic music, opera, and theater, were actively entering cultural life. Thus, national culture existed in a dialogue between two worldviews—the traditional East and the modernized West.

The musical life of Baku, Shusha, and other cultural centers was distinguished by its special intensity. The interaction between folk performers and professional musicians at various levels contributed to the formation of a new artistic synthesis. The establishment of musical and educational societies, theatrical collectives, and the first professional music schools laid the groundwork for profound cultural transformations.

It was precisely within this historical context that Uzeyir Hajibeyli emerged as the spokesman and conductor of these changes through his multifaceted activity. His innovations were a response to the demands of the time: based on traditional musical thinking, the composer succeeded in creating an artistic system that was adequate to both national and universal cultural needs.

His creative work was aimed at forming a new musical paradigm grounded in the synthesis of traditional and European artistic experience. Hajibeyli was the first to demonstrate that national musical culture, without losing its originality, could be presented in forms comparable to the world's best. He was the founder of Musical Theater in Azerbaijan. The key event in this process was the creation of the first opera in the Muslim East, "Leyli and Majnun", in 1908. Based on Azerbaijani mugham, this opera became a symbol of the union between traditional Eastern musical thought and Western European operatic

dramaturgy. Later, the composer continued this path, creating a number of works in which the national melodic foundation organically merged with the principles of symphony, harmony, and polyphony.

Hajibeyli not only created musical works but also reflected his path in theoretical and scientific writings. In his fundamental work "The Principles of Azerbaijani Folk Music" (1945), he wrote: "Azerbaijani folk music is not only understood and loved by Azerbaijanis; it can also reach the hearts of many other peoples. This music is especially close to the peoples of Transcaucasia and Central Asia. Therefore, the study and research of the main issues, rules, and principles of Azerbaijani musical art is of great relevance" [1, p. 14].

According to the composer, the musical culture of a nation cannot develop in isolation; it must incorporate all valuable elements created by world civilization while preserving its own roots. This idea reflects his understanding of culture as a dynamic system, where the interaction of tradition and innovation is a prerequisite for progress.

Thus, Hajibeyli not only laid the foundation of a new artistic paradigm in practice but also formulated its principles theoretically. His legacy demonstrates a rare harmony between the principles of the composer and the intellectual, making him a significant figure in the field of cultural studies.

In Hajibeyli's creative work, Azerbaijani mugham serves not merely as a source of melodic material but also as a system of artistic imagery capable of interacting with the harmonic and polyphonic structures of European music. For instance, in "Leyli and Majnun", the composer not only employs modal constructions characteristic of mugham but also introduces harmonic and orchestral development elements typical of classical European opera. Such a synthesis creates a unique artistic language in which national identity is expressed in a form comprehensible to the international audience. Hajibeyli viewed European forms not as a threat, but as a means of enriching national culture.

Hence, the composer's creative legacy represents an exemplary model of cultural dialogue, where each tradition retains its intrinsic value, and their interaction gives birth to new forms of artistic expression. Hajibeyli's creativity demonstrates how art, through the artistic development of universal forms, can serve as a means of modernizing society and strengthening national self-awareness.

The significance of Uzeyir Hajibeyli as a composer extends far beyond his musical innovations. Through music, he expressed the ideas of national

self-determination, and he masterfully united folklore, history, and spiritual traditions into an aesthetically integral work.

In his essay "On Folk Music", Hajibeyli emphasized: "Folk creativity contains an inexhaustible richness of styles. Its language is multifaceted. The people are the creators and first composers of beautiful songs and dance melodies. Folk songs that serve as examples for us have been refined over centuries and are only now attaining their true artistic form. We, as composers, must always remember that the people will judge our creativity. For the people are not only the creators, not only the composers, but also the finest critics and the best 'consumers' of musical works" [2].

Hajibeyli was also an educator. He created a music education system that was accessible to broad segments of society. In the 12th issue of the journal Maarif və Mədəniyyət ("Education and Culture") in 1923, the composer wrote in his article "Music Education in Azerbaijan":

"The development of Eastern music is possible only through systematic education and an approach based on scientific foundations. Professional tar players who can read music notation, and musicians who have mastered the knowledge of mugham through both theoretical and practical training, can make a genuine contribution to the progress of this field" [3].

Another important aspect is that Hajibeyli, based on national traditions and global experience, created a professional musical environment where a new generation of musicians could be trained. In the long term, this meant forming an intellectual and artistic elite capable of advancing national culture.

A significant step in this direction was the establishment of the first professional music school in Baku in the 1920s. The school later became the foundation of the Azerbaijan State Conservatory, the leadership of which was entrusted to Uzeyir Hajibeyli himself. Through this educational system, Hajibeyli sought not only to instill professional skills in students but also to foster a deep understanding of national musical tradition.

In his 1939 article "Folk Character in Music", he noted:

"Folk music has immense importance, and this issue should be among the main disciplines of the conservatory. In recent years, our young composers have begun to understand the great significance of folk character in music; many of them are studying the rich field of folklore. These efforts fully and firmly convince us that in the coming years, Azerbaijani music will enter an even brighter stage of flourishing" [4, pp. 322–325].

The great artist emphasized how essential folk music was both for composition and for the science of music, highlighting the importance of collecting and preserving this heritage. Thanks to his initiative and tireless work, in 1932, the Scientific Research Music Cabinet was established under the Azerbaijan State Conservatory, led by Bulbul, the founder of Azerbaijani vocal art.

This invaluable contribution by Uzeyir bey demonstrates not only the essence of his work but also the importance of continuing his mission — to perceive the preservation and study of national musical heritage as both a professional duty and a civic responsibility for future musicians. One of the main goals of creating this Cabinet was precisely the training and preparation of successors to continue this mission.

Most importantly, the purpose was not merely to train individual specialists, but also to develop specific methodological standards and long-term research platforms to ensure systematic progress in this field.

The brilliant results of this foresight were reflected in the numerous expeditions organized across various regions of Azerbaijan and in the collections and anthologies published based on the gathered materials. Folk songs and dances were reflected in the works of composers both as direct quotations and through the incorporation of their genre features, modal-intonational structures, and metrorhythmic elements of the musical language.

In this regard, Uzeyir Bey's compositions once again served as a benchmark.

Deeply imbued with patriotism, Uzeyir Bey profoundly understood the importance of preserving the national heritage and passing it on to future generations — a cause to which he dedicated one of the most meaningful aspects of his entire life and activity.

Conclusion. Hajibeyli's legacy expanded the cultural space for a wide audience. It had a profound impact on the formation of a cultural unity in which folk tradition and professional art interacted and enriched one another. His activity as an organizer and educator reflected a comprehensive approach to the development of national culture: he not only created works of art but also built the necessary infrastructure for their perception and for the continuation of traditions by future generations.

Uzeyir Hajibeyli's work can be characterized as fulfilling the function of a "cultural mediator." His activity exemplified how a local culture can integrate into the global sphere without losing its authenticity.

Hajibeyli demonstrated that national culture can be both deeply original and open to the artistic experiences of the world. His legacy remains relevant in the 21st century, affirming the idea that art is an inseparable element of cultural development and national identity.

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Nailə Rəhimbəyli *(Azərbaycan)*

ƏNƏNƏLƏRİN SİNTEZİ VƏ MƏDƏNİYYƏTİN MÜASİRLƏŞMƏSİ: ÜZEYİR HACIBƏYLİNİN İRSİNƏ KULTUROLOJİ BAXIŞ

Cəmiyyəti təmsil edən xalqın əməyi və hər bir fərdinin xüsusi istedadı, yaradıcılığı mədəniyyətin aparıcı qüvvəsinə çevrilir. Tarixdə bir şəxsin simasında mədəniyyətin yüksək inkişaf səviyyəsinə çatması müşayiət olunur. XX əsrin əvvəllərində Azərbaycanda sosial-mədəni dəyişikliklər, mədəni-inkişaf prosesi və transformasiya dövrü yaşanılırdı. Məhz bu tarixi kontekstdə bu mədəni dəyişiklikləri doğru istiqamətləndirən Üzeyir Hacıbəyli və onun geniş fəaliyyəti oldu. O, ənənəvi və Avropa bədii təfəkküründün sintezinin təşəbbüskarı olub. Onun yaradıcılığı Azərbaycanın yeni mədəni kimliyinin formalaşması prosesini əks etdirir və burada musiqi sənəti yalnız estetik hadisə kimi deyil, həm də xalqın özünüdərkinin ən mühüm alətinə çevrildiyi məqamdır. Onun yeniliyi dövrün çağırışlarına cavab idi: bəstəkar ənənəvi musiqi təfəkkürü əsasında həm milli, həm də ümumbəşəri mədəni ehtiyaclara adekvat bədii sistem yaratmağa nail olmuşdur. Hacıbəyli praktikada yeni bədii paradiqmanın əsasını qoymaqla yanaşı, onun prinsiplərini nəzəri müstəvidə formalaşdırıb. Onun irsi bəstəkar və intellektual prinsip arasında harmoniyanın nadir nümunəsini nümayiş etdirir ki, bu da onu mədəniyyətşünaslıq sahəsində əhəmiyyətli şəxsiyyətə çevirir.

Açar sözlər: Üzeyir Hacıbəyli, mədəniyyət, xalq musiqisi, bəstəkar, musiqi sənəti.

Наиля Рагимбейли ***(Азербайджан)***

СИНТЕЗ ТРАДИЦИЙ И МОДЕРНИЗАЦИЯ КУЛЬТУРЫ: КУЛЬТУРОЛОГИЧЕСКИЙ ВЗГЛЯД НА НАСЛЕДИЕ УЗЕИРА ГАДЖИБЕКОВА

Труд народа, уникальный талант и творчество каждого его члена превращаются в движущую силу культуры. В истории нередко высокий уровень развития культуры воплощался в личности одного человека. В начале XX века в Азербайджане происходили социально-культурные изменения, процесс культурного развития и период трансформации. Именно в этом историческом контексте направлял эти культурные изменения в верное русло Узейир Гаджибеков и его многогранная деятельность. Он стал инициатором синтеза традиционного и европейского художественного мышления. Его творчество отражает процесс формирования новой культурной идентичности Азербайджана, где музыкальное искусство стало не только эстетическим явлением, но и важнейшим инструментом самосознания народа. Его новаторство было ответом на вызовы времени: на основе традиционного музыкального мышления композитор сумел создать художественную систему, адекватную как национальным, так и общечеловеческим культурным потребностям. Закладывая основы новой художественной парадигмы на практике, Гаджибеков одновременно сформировал её принципы на теоретическом уровне. Его наследие демонстрирует редкий пример гармонии между композитором и интеллектуальным принципом, что делает его значимой фигурой в области культурологии.

Ключевые слова: Узеир Гаджибеков, культура, народная музыка, композитор, музыкальное искусство.

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A REFLECTION ON THE PERSONALITY AND EARLY WORKS OF HAJIBEYLI WITHIN THE CONTEXT OF HIS SOCIO-CULTURAL PERSPECTIVES

Abstract. This study explores the early works of Uzeyir Hajibeyli and his publicly expressed views, situating them within the socio-cultural realities that shaped Azerbaijan prior to and immediately following the establishment of Soviet power. The research also examines the interplay between Hajibeyli's creative endeavours and the prevailing cultural doctrines, and the impact of Soviet cultural policies. Additionally, it offers new insights into his contributions to Azerbaijani culture, analysed through the lens of moral standards and ethical considerations that influenced his artistic and personal choices.

Key words: Uzeyir Hajibeyli, mugham opera, Soviet cultural doctrine, Azerbaijani traditional musical vocabulary, Eurocentric trends.

Introduction. Much has been written and discussed regarding Uzeyir Hajibeyli in Azerbaijani public discourse and musicological studies. In this article, I aim to present the findings of my own reflections on the aesthetics of his early mugham operas, examining their connection to the prominent social ideas of the early 20th century. Additionally, I analyze his socio-cultural views and principles that enabled him – an Azerbaijani aristocrat – to collaborate with Soviet authorities. Finally, I explore his contributions to Azerbaijani culture through the prism of specific moral standards and ethical considerations.

Uzeyir Hajibeyli was only 23 years old when fame came to him. His first opera, «Leyli and Majnun,» though essentially an amateur work, brought him

initial recognition within Azerbaijan and subsequently across the Caucasus, Central Asia, and Iran. What was it about this opera and its novice author that made them so widely popular?

The interpretation of the main material. Well, first of all, «Leyli and Majnun» was a talented work of a talented composer, whether professional or amateur. Second, the idea of using the genre of European opera in such a way, i.e., merging it with mugham, was new and original. Lastly, the cultural and artistic trend embodied in this opera – namely, the synthesis or convergence of national and European artistic traditions—met the socio-cultural expectations of a significant segment of the national audience, not only in Azerbaijan but also beyond. This trend gained relevance in countries where European musical traditions were gradually incorporated into local musical cultures, raising questions of their cultural compatibility. Importantly, Hajibeyli's early works, most notably his opera "Leyli and Majnun", served as a model for the first operatic works of this kind in Iran ("Rastakhize Selatyn-e-Iran", 1916), Tajikistan ("The Uprising of Bose", 1939; "Leyli and Majnun", 1944), and Uzbekistan ("Leyli and Majnun", 1940).

The early 20th century was characterized by the prominence of Eurocentric trends in global culture; their influence on the local musical cultures of Asia was, in many ways, detrimental, as they engendered stylistic inconsistencies within indigenous cultural languages. In Azerbaijan, from the last third of the 19th century to the early decades of the 20th century, two fundamentally different cultural and artistic traditions coexisted with minimal interaction, thereby fragmenting the cultural unity of society. The author has previously examined the phenomenon of cultural bilingualism that developed in Azerbaijan at the beginning of the 20th century [2, 3, 4]. «This division became particularly pronounced later, in the 1920s, when the clash of different social groups over the path of cultural development reached its peak and spilled into the well-known debates in Azerbaijani newspapers. Hajibeyli became a focal point in these discussions: some critics reproached him for a perceived lack of radicalism in his Eurocentric tendencies, while others accused him of insufficient conservatism toward national culture» [4, p. 78]. However, this ideological confrontation emerged much later. In 1908, when "Leyli and Majnun" was first staged, Azerbaijani society, having experienced a period of cultural coexistence, was searching for a «third way,» although its precise artistic form was not yet fully conceptualized. Leyli and Majnun» was the first to show this

option. Mattew O`Brien articulates the role of this opera in the global music culture this way: "Leyli and Majnun was not only the first opera by an Azeri composer, but also the Islamic world's first opera (…) It was (…) the first opera that attempted to incorporate the ideals of Western opera with traditional Eastern ways of music making" [7, pp. 212-213], or, taking it more precisely, to incorporate Azerbaijani traditional music vocabulary with European musical genre and form. The opera's widespread success with contemporary audiences attested to the acceptance and adequacy of this artistic synthesis. "Leyli and Majnun" actually pioneered an entirely new aesthetic concept in global music – the idea of synthesizing Eastern and Western musical traditions into a cohesive artistic expression.

However, from another perspective, "Leyli and Majnun" can be viewed as a grand Dastgah[1] with its traditional structure. For instance, the opera's introduction can be likened to the *Deramed* and *Berdasht*—the introductory segments of the Dastgah – while the mugham episodes within the opera correspond to the mugham sections (sho'be) of the Dastgah, which guide the logical progression and development of the "plot" within the modal framework. Ultimately, the dramaturgy of the opera mirrors the compositional logic of Azerbaijani dastgah, with its rising emotional tension reaching its culmination at the end of the work. Essentially, the operatic form here functions as a stage adaptation of the Dastgah, a concept that is uncommon for mugham – primarily because mugham, by its nature, is not a theatrical genre. Mugham is better described as an art of musical meditation, possessing its own emotional rhythm and dynamics. It can be argued that the mugham opera transferred the art of mugham from its original chamber genre to the masses, thereby transforming it from the esoteric "art for the initiated" to the exoteric "art for everyone." These artistic outcomes were unlikely to have been part of Hajibeyli's original conception; rather, they surpassed his initial intentions. Between an artist's conscious creative intentions and the final work of art often lies a vast domain of unconscious impulses, urges, and influences.

After "Leyli and Majnun", Hajibeyli composed several additional mugham operas. The last of these, "Harun and Leyla" (1915), was left unfinished, and

1 Dastgah is one of the big forms of Azerbaijani traditional classical music. It can be described as a kind of musical suite, a music cycle consisting of a few various mughams. Dastgah was historically formed as a multi-genre and multi-modal composition [5, pp. 37-38].

he never revisited the mugham opera form thereafter. It appears that this genre had exhausted its artistic possibilities for him. I guess, he did not want to mark time, but he may not have been ready in artistic sense to move forward toward a full-fledged European opera.

It is known that Hajibeyli began working on "Koroğlu", his final completed opera and a masterpiece, only in 1932. Between 1915 and 1932, he did not compose any operas or other large-scale works. "Koroğlu" was completed in 1936 and staged the following year. It is difficult to believe that it took nearly twenty years for Hajibeyli to reach a level of artistic maturity suitable for a new phase of his creative development. He could have achieved this sooner if he had dedicated himself solely to composition.

Following the establishment of Soviet power in Azerbaijan in 1920, Hajibeyli was commissioned to head the building of «Soviet» culture in the country and approached this mission with full dedication. During the 1920s and 1930s, he played a pivotal role in creating a system of musical education: on his initiative and under his leadership, the Azerbaijan State Conservatory (1921) and the Turkic Music College (1922) were established. It was also on his initiative that the first mugham program was developed at the Turkic College of Music, which for the first time provided the opportunity for Azerbaijani traditional musicians – *khanendes* and instrumentalists – to receive a professional musical education. Hajibeyli also headed the formation of several important performing groups in Soviet Azerbaijan, including the first many-voiced Azerbaijani choir (1926), the Folk Instruments Orchestra (1931), and the State Symphony Orchestra (1938). Under his leadership, the first Decade of Azerbaijani Literature and Art was held in Moscow in 1938. These achievements represent only a portion of the extensive contributions he made to Azerbaijani culture during the 1920s and 1930s.

Whether or not Hajibeyli agreed with the Soviet regime, it had a certain concept of cultural development that, in many ways, aligned with his own socio-cultural ideas. The goals of Soviet cultural policies, particularly in their early stages, aimed to enlighten the population and democratize culture[2]. None of these objectives conflicted with Hajibeyli's public views. The dissemination of musical literacy among Azerbaijani

2 It would be appropriate here to recall such popular Soviet slogans of that time as "Culture to the masses!" or "Art belongs to the people."

Turks, the opening of national music schools, introducing the masses to musical culture, and establishing a system of musical education in Azerbaijan – including professional training for traditional musicians – were all in harmony with Hajibeyli's understanding of socially necessary tasks in the cultural sphere. (4, 86) Mattew O`Brien in his 2004 article makes cautiously similar assumptions: "it is possible that Hajibeyov did not entirely disagree with the Bolshevik agenda. The final emancipation of Muslim women, a subject close to Hajibeyov's heart, had after all occurred in the early years of Soviet rule in Azerbaidzhan… Hajibeyov very astutely saw the opportunity to take advantage of the Soviet policy of bringing culture to the masses" [7, p. 219].

Another aspect of Soviet cultural development was the integration of Azerbaijani musical culture into the European development pathways. Hajibeyli, even before the Sovietization of Azerbaijan, was a proponent of this idea and actively promoted it through his journalism, dramaturgy, and musical compositions. In this context, Hajibeyli's article "Vəziffeyi-musiqiyyəmizə aid məsələlər" [The tasks of music education in Azerbaijan], written in 1921[3], served as a kind of programmatic manifesto. In it, he emphasized the importance and even the necessity of Azerbaijanis studying European music [6]. For Hajibeyli, whose public views were shaped by social-democratic ideas of human freedom, social and cultural progress, and the enlightenment of the people, accepting the Soviet cultural construction program was not political hypocrisy, as in the 1920s it articulated similar democratic principles. However, by 1929–1930, the Soviet government's attitude towards culture had taken on new nuances. British researchers Frolova-Walker and Jonathan Walker refer to these years as "The Great Turning Point" ('Velikiy Perelom') in Soviet culture. They argue that "in Soviet historiography, 1929 is known as the year of the Great Turning Point, but Soviet music histories rarely mention the year specifically because there were no significant Party resolutions directly affecting musical life. Nevertheless, musicians at the time certainly felt the change" [8, p. 217]. From the 1930s onward, the Soviet political regime began to exert strict control over the arts and humanities, often pushing ideological dictatorship over creative freedom to the point of absurdity.

3 The article was published in 1921 in two languages – in Azerbaijani and Russian.

What was Hajibeyli's true attitude toward this dictatorship? It is known that the Soviet cultural doctrine of the 1930s – 1940s was based on key ideological principles such as «ideological content, popular spirit, and partisanship in art.» Hajibeyli sincerely adhered to at least one of these principles – the demand for «folk spirit in art.» This was a natural and inherent aspect of his creative style and did not require any external coercion. However, the requirement of "ideological content in art" was more problematic for him. Hajibeyli belonged to the type of artist whose works consistently expressed some public or moral stance. In the early 20th century, Azerbaijani society clearly perceived in his early mugham operas and even more in his musical comedies ideas about the freedom of Azerbaijani women—their right to love and to freely choose a partner («Leyli and Majnun,» «Arshin Mal Alan») – as well as his negative attitude toward religious or national intolerance («Asli and Kerem»).

However, Soviet ideologists demanded that a work of art not only be meaningful but also explicitly express certain prescribed meanings. For example, if a work addressed a pre-Soviet historical theme involving «the people and power,» it was expected that «power» would be depicted as the oppressor and «the people» as the victim. In Hajibeyli's opera "Koroglu", the theme of opposition between the people and authority is, at first glance, interpreted in exactly this way, and this perspective has become entrenched in Soviet scholarship. Azerbaijani musicologist Leyla Abdullayeva believes that «analyzing the musical dramaturgy of "Koroqlu" allows for a new approach to the opera's concept. In Soviet musicology, it was defined by the theme of the struggle of the people for their freedom. Meanwhile, the intonational dramaturgy allows us to define the opera's theme as the 'Phenomenon of popular revolt: a formula for success.'»[4] In another work, she also states that «a modern reading of operas requires, above all, a rejection of clichés that have become firmly rooted in both spectators' perception and musicology. This applies to "Koroqlu" like no other opera: created during the Stalinist era and intended to embody all the tenets of Soviet ideology, it has received a corresponding ideological interpretation from both music critics and directors. The struggle of the people, led by a fearless hero, against the oppressive khans – such is the plot, and no one

4 This is a quote from her speech at a conference "From Ashiq Alasgar to Uzeyir Hajibeyli: The Cultural Codes of The Turkic World" (Baku, September 25-26, 2025)

is going to argue with that. But the other fact is that, as in any operatic masterpiece, this narrative framework merely served as a pretext for the creation of a highly artistic text, rich with hidden meanings and metaphors» [1, p. 6]. Abdullayeva finds the hidden meanings of the opera in its musical intonations and the dramaturgy they create, all of which have escaped attention behind the apparent ideological message. For instance, she notes that the same intonations, whose semantic meaning can be understood as «strength, power, will to victory,» appear equally in the musical images of both the people and the power, giving the theme of their eternal opposition a different subtext. Essentially, they appear as two equal forces with equal goals. Hajibeyli's vision of «ideological content in art» differs from Soviet doctrine, although, given the conditions of that time, it was not expressed openly. Finally, regarding the demand for «partisanship in art,» the most absurd and incompatible with the very nature of the creative process, it certainly could not have been sincerely supported by an artist of Hajibeyli's stature.

Reflecting on Hajibeyli's position within the Soviet cultural system, I am inclined to believe that his socio-cultural views could have generally allowed him to accept the concept of cultural construction promoted by the Soviet regime, or at least to accept what was healthy within it during the first decade of Soviet rule. Perhaps he would have preferred a bourgeois revolution to a proletarian one, but the proletarian state offered him the opportunity to take charge of the construction of a new Azerbaijani culture, an offer he did not want (or was unable?) to refuse. It did not bring Hajibeyli any particular benefits, aside from the somewhat risky proximity to the Soviet political elite and the role of the «patriarch» of Azerbaijani Soviet music, which typically drains an artist's creative energy. On the other side of the scale were twenty years of a creative biography spent not on art.

Twenty years is not a long period for the task of building a culture, but it is a significant span for an individual's creative biography. Such a sacrifice could not have been made for minor goals. Much has been written and said about Hajibeyli's contribution to Azerbaijani national culture, but if this contribution is considered from a moral perspective – as a measure of the artist's service to culture – Hajibeyli's personality stands out not only in terms of national culture but also in the broader context of world music history.

Conclusion. Hajibeyli's early works met the cultural expectations of the national audience in the first decades of the twentieth century. Moreover, the aesthetic concept they reflected was relevant to a number of Eastern countries. Hajibeyli was the first in world musical history to attempt to transcend traditional Eastern (specifically Azerbaijani) music beyond its usual cultural boundaries and to connect two musical worlds – East and West.

After the establishment of Soviet power in Azerbaijan (1920), Hajibeyli was compelled to collaborate with the new authorities. While he may not have inwardly agreed with the Soviet regime, this regime had a distinct concept of cultural construction, many of whose programmatic goals aligned with his own public and socio-cultural views.

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Sənubər Bağırova ***(Azərbaycan)***

ÜZEYIR HACIBƏYLİNİN ŞƏXSİYYƏTİ VƏ İLKİN YARADICILIĞI HAQQINDA ONUN SOSİAL-MƏDƏNİ BAXIŞLARI KONTEKSTİNDƏ DÜŞÜNCƏLƏR

Məqalədə Hacıbəylinin erkən musiqi yaradıcılığı və onun ictimai baxışları Azərbaycanda sovet hakimiyyəti qurulana qədər və sonra inkişaf edən sosial-mədəni reallıqlar kontekstində araşdırılır. Bu, həm də mənəvi prinsipləri nöqteyi-nəzərindən onun Azərbaycan mədəniyyətinə verdiyi töhfələrə yeni bir perspektiv təqdim edir.

Açar sözlər: Üzeyir Hacıbəyli, muğam operası, sovet mədəni doktrinası, Azərbaycan ənənəvi musiqisinin lüğəti, avrosentrik meyllər.

Санубар Багирова ***(Азербайджан)***

РАЗМЫШЛЕНИЯ О ЛИЧНОСТИ И РАННЕМ ТВОРЧЕСТВЕ УЗЕИРА ГАДЖИБЕЙЛИ В КОНТЕКСТЕ ЕГО ОБЩЕСТВЕННЫХ И КУЛЬТУРНЫХ ВЗГЛЯДОВ

В статье рассматриваются раннее творчество и общественные взгляды Гаджибейли в контексте социально-культурных реалий, сложившихся в период до и после установления Советской власти в Азербайджане. В ней также предлагается некоторый новый взгляд на его вклад в азербайджанскую культуру сквозь призму моральных стандартов, как его моральный выбор.

Ключевые слова: Узеир Гаджибейли, мугамная опера, советская культурная доктрина, словарь азербайджанской традиционной музыки, европоцентризм.

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ARTIST SATTAR GULDUR, WHO BROUGHT UZEYIR HAJIBEYLI'S OPERETTAS TO LIFE

Abstract. The article deals with Artist Sattar Guldur's work as an actor, director and theater organizer, who staged Uzeyir Hajibeyli's operettas in the cities of Kars, Igdir and Erzurum of the Republic of Turkey, who devoted his entire life to the development of Azerbaijani and Turkish theater art and continued the traditions of theater art successfully. He organized tours with theater companies, folk dance groups and music groups in Erzurum, Trabzon, Igdir, Ankara and Istanbul, and also brought his works to other districts of Kars, becoming a voluntary art ambassador of Kars. It is stated that Sattar Guldur was a director and artistic director of theater, music and dance groups, played leading parts in works and became famous as a master of laughter. The founder of the Republic, Mustafa Kamal Ataturk, met with Sattar Guldur's theater company during all his visits to Kars, watched the comedies "Arşın mal alan" ("The Cloth Peddler") and "Məşədi İbad" ("Mashadi Ibad") several times and expressed his admiration for his talent.

Key words: Uzeyir Hajibeyli, Sattar Guldur, "Arshin mal alan", "Mashadi Ibad", operetta performances.

Introduction. Besides other areas, theatre industry in Baku also became difficult during the events of March 1918. There were no theatre performances in Baku. There were even reports in the press that "the Muslim theater, which had been closed for several months, began to reopen gradually (just after the establishment of the Azerbaijan Democratic Republic – N.A.). Today, the Hajibeyov Brothers' management will stage "Arshin mal alan",

and tomorrow "O olmasın, bu olsun" ("If Not That One, Then This One")". Brothers Uzeyir and Zulfugar Hajibeyli, who were forced to leave for Iran after the March events, returned to Baku and resumed their work during the year of the Azerbaijan Democratic Republic. Conditions were created for the reorganization of theater companies after the establishment of the Azerbaijan Democratic Republic. The first company to resume its work in Baku during the Republic was the "Hajibeyli Brothers".

The interpretation of the main material. Opera and operettas occupy a special place in Uzeyir Bey's multifaceted work. Besides composing, Uzeyir Hajibeyli's work is also noteworthy, reflecting his aesthetic attitude to life and art in his articles "On the educational significance of the stage", "On the educational significance of opera and drama", "Arablinsky – the unforgettable actor in our theater history", notes and reviews of separate performances, as well as in letters to his art friends.

Uzeyir Hajibeyli, who was educated in the advanced social thought, literature and art of Russia and Azerbaijan, made significant contributions to this field. Uzeyir Hajibeyli, who used the rich heritage of Azerbaijani folk music skillfully and wrote musical comedies such as "Leyli və Məcnun" ("Leyli and Majnun"), "Ər və arvad" ("Husband and Wife"), "Rüstəm və Söhrab" ("Rustam and Sohrab"), "Şah Abbas və Xurşudbanu" ("Shah Abbas and Khurshudbanu"), "Harun və Leyla" ("Harun and Leyla"), "Əsli və Kərəm" ("Asli and Karem"), "Şeyx Sənan" ("Sheikh Senan"), "O olmasın, bu olsun" ("If Not That One, Then This One") and "Arşın mal alan" ("The Cloth Peddler") in a democratic spirit, criticized old thinking and ignorance under the pseudonym "Flankes" or under his own name in his articles published in various newspapers during 1905–1915, as a follower of the democratic movement in Azerbaijani literature and M.F.Akhundzadeh's literary school. "Folklore was a powerful factor in Uzeyir Hajibeyli's artistic work and theoretical views; this concept of folklore was closely and organically combined with the concepts of idealism and deep realism in art, and was reflected in the composer's innovative nature and enlightened ideas" [5].

As the head of the Republic, M.A.Rasulzadeh, wrote, the republic became "a developing indicator of Azerbaijani Turkish theater and music". "The art of theater developed considerably during the Republic. The Turkish stage and music, which were taken under the protection of the government, showed signs of a decade of progress in the state theater, which was given to them.

It provided brilliant examples and rich diversity in terms of scenery, acting, dance, sound and performance. In a short time, Azerbaijani art proved that it had promising artists, including European composers, tragedies, comedies, operas, operettas, actors and actresses" [2, p. 72].

There were those who had a negative attitude towards opera and operettas even in those years. Even in December 1922, the commission formed by the Commissariat for Education to raise the prestige of the theater noted in one of its decisions that "Since the theater is currently going through a historical period, it is possible to make many mistakes when performing light musical comedies, so "O olmasin, bu olsun" has been removed from the repertoire for now" [6, p. 235].

The first book on theater art, "What is Theater?", written and published by Mirza Mammad Akhundzadeh, a teacher at the Ganja Art School, provided a coherent response to those unjustified criticisms in such a difficult period. M.M.Akhundzadeh's views on theater were closer to enlightenment in terms of general meaning and direction. The author, who briefly described the history and state of contemporary theater here, considered the most accurate way to develop theater in a realistic way and comes to the conclusion that each performance should reflect the national characteristics of the people correctly, revealing their "flaws and shortcomings" [1, p. 202].

Of course, Uzeyir Hajibeyli, Muslim Magomayev and other enlighteners, theater-loving intellectuals defended not only our classical national dramaturgy and contemporary plays, but also our operas and operettas, and put forward the idea of the need to create new performances that "reflect the life and spirit of the people and express the thoughts and desires of the time". They intensified their work in the field of developing Azerbaijani theater art, raising the level of modern stage culture there, training new actors and accelerating the involvement of women on the stage.

Azerbaijani theater was going through a rather difficult period in its development at the beginning of the last century. So, it was necessary to preserve and maintain the beautiful, progressive traditions of our theater, to convey the power and skill of Azerbaijani acting, which had been formed and developed since the early years of the 20th century, to the new generation of actors. It was obvious how wrong those who said "We have no actors" were; all this was clearly evident in the process of development that was going on inside the theater.

The 50th anniversary of the Azerbaijani theater was celebrated on April 5, 1923. The Theater Technical School was opened in Baku in the same year, the first in the entire Near East. This cultural event paved the way for a number of talented young people of the future to love theater and brought an exemplary artistic miracle to the Turkic world. A young man named Sattar, who was born in Ganja in 1905 and was distinguished by his innate talent from an early age, stood out particularly among the students of the technical school. Despite his interest in amateur theater groups organized in Ganja, he lived with the desire to create his own theater in the future; as fate would have it, Sattar realized soon his unquenchable love for the profession of amateur actor. He cooperated with amateur theater companies operating in Ganja. Many of the young people gathered here performed songs and melodies from Uzeyir Bey's works on various musical instruments. Sattar inspired his friends who join the company to assert themselves on big stages.

He witnessed small theater companies traveling from village to village, city to city, preparing the people for the struggle for independence during the most turbulent political periods of Azerbaijan. He participated in theater training and music groups, which had grown widely, during this period. He read the works by M.F.Akhunzadeh, Sabir, Nizami, and Uzeyir Hajibeyli's musical works – operas and operettas held a special place in his heart. After the Armenian occupation, Sattar moved to Kars with his family and friends and staged "Arshin mal alan" on the Kars stage for the first time in 1923, which was an example not only for Eastern Anatolia but also for the whole country. His theater career began with the play "Arshin mal alan" in 1923 and continued with operas and operettas such as "Koroglu", "Leyli and Majnun", "Asli and Kerem", "O olmasin, bu olsun", "Əlli yaşında cavan" ("Young at Fifty").

Sattar Guldur's wife, Gulpari khanim, first appeared on the stage with him in the part of Gulchohra in the operetta "Arshin mal alan" in 1925, and they performed together in many plays until 1933. Just as there were no female actresses on the Azerbaijani stage in those years, the same situation existed on the Turkish stage. Sattar Guldur's wife, Gulperi khanim, was the first female artist to appear in the part of Gulchohra on the stage in Kars. This was a significant and symbolic event in a border town in Anatolia. In memory of this event, Sattar's family named their firstborn daughter Gulchohra. Starting in 1939, their daughter Gulchohra began to perform this role.

Sattar Guldur also made his film debut in Uzeyir Hajibeyli's operetta "Arshin mal alan" with Mehmet Huseyn Berk, Sadig Chetinkaya, Nadir Tashdemir, Tahir Ekinci, Fuat Arasli and Taghi Durmaz. He performed male and female roles alongside Taghi Durmaz and Sadig Chetinkaya.

Mustafa Kamal Pasha arrived in Kars, accompanied by Latifa Khanim, Ali Said Pasha and other state officials on October 6, 1924. There was great excitement at the station. Pasha was greeted with the anthem "Welcome Mustafa Kemal Pasha", as a representative of the Turkish Cultural Centers and a musical branch. This work, dedicated to the Great leader by Azerbaijani Turk Mehmet Turkel Bey, was later sung with love throughout Turkey. Whenever Mustafa Kamal Ataturk visited a city during his presidency, he would always watch Uzeyir Hajibeyli's operettas "Arshin mal alan" and "Mashadi Ibad" performed by Sattar Guldur's theater companies and expressed his gratitude to the director-actor Sattar Guldur and his entire creative team for creating such wonderful works.

These works, which coincided with the Republic period, introduced the people of Kars to opera, operetta, dance and music, and the works were staged one after another. This passion for theater, which began within the performance-music branch of the Turkish Cultural Centers and continued in folk culture houses and folk educational centers, opened up new horizons in the lives of the people of Kars on the small stages of small halls and immortalized Azerbaijani and Turkish culture.

Artist Sattar's artistic partners included lawyers, merchants, journalists, shopkeepers, students, artisans, teachers, housewives and civil servants from almost every profession and class. None of them had any theater education. However, their strong faith and discipline were met them with applause on all stages.

The company changed, some members left and new ones joined over the years. Sattar Guldur, who was a permanent member of this company, remained as an actor, director and theater organizer in all performances for fifty years of his life. He also staged Turkish theater works such as "Avrılan bir turban" ("The torn turban"), "Ödeniş günü" ("Payment Day"), "Gedek Suna Himmetin oğlu" ("Let's Go, Suna Himmat's Son"), "Tolerantlıq" ("Tolerance"), "Ocak" ("Fireplace"), "Daş parçası" ("Piece of Stone"), "İstanbul Efendisi" ("The Lord of Istanbul"), "Buz erimeden" ("Before the Ice Melts").

Sattar Bey, whose nickname was "Artist" among the people in Kars, took the surname "Guldur" officially in 1934. Sattar Guldur, who was warmly

welcomed by the Kemal Sahir's theater company in Kars, was invited to Istanbul and performed on the stage with the great masters of Turkish theater for more than a year. He starred in the first Turkish sound film, "Lüks Hayat" ("Luxury Life"), with Muhsin Ertugrul. Despite numerous offers to stay in Istanbul, believing in his talent, he was overwhelmed by the longing for Kars and he refused to pursue a professional theater career. He established a successful theater company with the contributions of figures such as Ekber Tekinbash, Epruz Yucel Baghman, Zeynel Abidin and Hidayet Yalchin in Igdir in just two months in 1934.

Mr. Hamza Aygun, who witnessed those times, said the following about Sattar Guldur's work in Igdir: "Sattar Bey got his theater education in Baku and performed in Kars as an amateur. His successes in this field brought him closer to the people of Igdir closer to him, and he sought their support in organizing art work in Igdir". Many articles about Sattar Guldur's work were published in local newspapers such as "Ay Havar", "Ekinci", "Bugün Hüryurt", "Serhat Kars".

Sattar Guldur organized tours with theater companies, folk dance groups and music groups in Erzurum, Trabzon, Igdir, Ankara and Istanbul within his limited means, and managed to bring his works to other districts of Kars and became a voluntary art ambassador in Kars. As an actor, director and theater organizer, he created the first theater company in the Sariyer district under the Public Education Center in 1964 and worked in this field.

We attended the evening dedicated to the memory of Artist Sattar Guldur, organized by the Kars-Azerbaijan Culture and Solidarity Association in 2013. Artist Sattar Guldur's grandchildren Nasrin Askeran Unal and Ilham Askeran were also invited to the ceremony. Our collective was invited to perform at this ceremony. We took action, honoring the memory of Sattar Guldur. Right there, in a short time, we brought together the characters of the play "O olmasin, bu olsun" and the play "Arshin mal alan". Right there, we decided who would play which character. Thanks to the agility of our actors, who knew both brilliant works by heart, we prepared a wonderful improvised performance called "Mashadi Ibad" – "Arshin Mal Alan" in just three hours. The operetta "Arshin mal alan" by the genius Uzeyir Hajibeyli formed the basis of the plot of the play we presented. The play began with a monologue by Mashadi Ibad, the character of the comedy "O olmasin, bu olsun", then it moved to "Arshin mal alan" and at the end, Mashadi Ibad came on stage again, concluding the play. This funny play, which lasted

more than an hour on the stage of the "Kars Public Education Center", gave great pleasure to the spectators. It was also a happy coincidence, perhaps a mystical connection, that the operetta "Arshin mal alan" celebrated its 100th anniversary that year.

Conclusion. He delighted the spectators with drama, comedy and tragedy for fifty years, and he was called "Artist Sattar" in Kars and for many years he was warmly welcomed on many stages of Turkey, demonstrating an artistic miracle created in the early years of the republic. Unforgettable in his theatre career was the part of Mashadi Ibad. Sattar Guldur Mashadi played Mashadi Ibad hundreds of times in Uzeyir Hajibeyli's Turkish-Islamic operetta "O olmasin, bu olsun" and remained in the memory of the Turkish people forever with this part.

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Nərminə Ağayeva ***(Azərbaycan)***

ÜZEYIR HACIBƏYLİNİN OPERETTALARINI YAŞADAN ARTİST SƏTTAR GÜLDÜR

Məqalədə Türkiyə Cümhuriyyətinin Kars, İğdır, Ərzurum şəhərlərində Üzeyir Hacıbəylinin operettalarını tamaşaya qoyan, bütün həyatını Azərbaycan və Türkiyə teatr sənətinin inkişafına yönəldən, teatr sənəti ənənələrini uğurla davam etdirən Artist Səttar Güldürün aktyor, rejissor, teatr təşkilatçısı kimi yaradıcılığından bəhs edilir. O, Ərzurum, Trabzon, İğdır, Ankara və İstanbulda teatr truppaları, xalq rəqs qrupları və musiqi qrupları ilə qastrol səfərləri təşkil edərək, əsərlərini Karsın digər bölgələrinə gətirməyi bacardı və Karsın könüllü sənət elçisi oldu. Səttar Güldür teatr, musiqi və rəqs kollektivlərində rejissor və bədii rəhbər olmuş, əsərlərdə baş rollar oynamış, gülüş ustası kimi məşhurlaşmışdır. Cümhuriyyətin yaradıcısı Mustafa Kamal Atatürk Kars şəhərinə bütün səfərlərində Səttar Güldürün teatr kollektivləri

ilə görüşərək dəfələrlə “Arşın mal alan” və “Məşədi İbad” komediyalarına tamaşa etmiş, onun istedadına heyranlığını bildirmişdir.

Açar sözlər: Üzeyir Hacıbəyli, artist Səttar Güldür, “Arşın mal alan”, “Məşədi İbad”, operetta tamaşaları.

Нармина Агаева ***(Азербайджан)***

АРТИСТ САТТАР ГЮЛЬДЮР, ВОПЛОТИВШИЙ В ЖИЗНЬ ОПЕРЕТТЫ УЗЕИРА ГАДЖИБЕЙЛИ

В статье рассматривается творчество художника Саттара Гюльдура как актера, режиссера и организатора театра, поставившего оперетты Узеира Гаджибейли в городах Карс, Игдыр и Эрзурум Турецкой Республики, посвятившего всю свою жизнь развитию азербайджанского и турецкого театрального искусства, успешно продолжившего традиции театрального искусства.Он организовывал гастроли театральных трупп, фольклорных танцевальных коллективов и музыкальных коллективов в Эрзуруме, Трабзоне, ЫгдыреАнкаре и Стамбуле, привозил свои работы в другие регионы Карса и стал добровольным послом искусства Карса. Саттар Гюльдур был режиссёром и художественным руководителем театральных, музыкальных и танцевальных коллективов, исполнял ведущие роли в постановках и прославился как мастер смеха. Основатель республики Мустафа Кемаль Ататюрк встречался с театральными труппами Саттара Гюльдура во время всех своих визитов в Карс, неоднократно смотрел комедии «Arşın mal alan» и «Mashadi Ibad» и выражал своё восхищение его талантом.

Ключевые слова: Узеир Гаджибейли, артист Саттар Гюлдюр, «Аршин мал алан», «Мешади Ибад», опереточные спектакли.

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THE IMAGE OF UZEYIR HAJIBEYLI IN MEMORIAL REPRESENTATIONS

Abstract. The article explores the artistic image of Uzeyir Hajibeyli, the founder of professional Azerbaijani music, as represented in memorial depictions. Based on an analysis of commemorative objects—monuments, sculptural works, bas-reliefs, memorial plaques, as well as numismatic materials and jubilee attributes—the study examines the forms through which the composer is preserved in visual memory. Special emphasis is placed on the role of realist portrait traditions, national stylistic features, and symbolic elements in shaping Hajibeyli's image. It is argued that in memorial representations, his image goes beyond an individual portrait, functioning as a carrier of national cultural values with ideological and aesthetic significance. As a result, these images, not only fulfilled a commemorative function, but also became an artistic and socio-political symbol that strengthened the legacy of the great composer in the cultural memory of the Azerbaijani people.

Key words: medallist, coin, Uzeyir Hajibeyli, commemorative visuals, symbols.

Introduction. Historical events, national heroes, collective traumas, and major social turning points continue to live on in human memory in various forms. This memory is preserved not only through oral and written means but also in visual form—that is, through tangible objects and artistic representations. In this context, the concept of "memory visuals" comes to the forefront, playing an essential role in the formation and transmission of socio-cultural memory.

Memory visuals are visual art objects and symbols created with the purpose of preserving and transmitting events, personalities, and values associated with

the past to future generations. These visuals evoke emotional resonance in people, strengthen their connection with historical identity, and simultaneously symbolize certain moral values within the collective consciousness.

The interpretation of the main material. Memory visuals can manifest in various forms:

1. Monuments and sculptures – sculptural compositions dedicated to historical figures, heroes, or public events (for example, war victory memorials or monuments in the Alley of Martyrs).
2. Commemorative coins and stamps – numismatic and philatelic materials issued by the state that carry the visual symbol of historical events.
3. Memorial plaques and bas-reliefs – commemorative plates installed in places where prominent figures lived or worked.
4. Portrait paintings and photographs – artistic depictions created to preserve the image of legendary personalities in memory.
5. Official and unofficial symbols – flags, badges, emblematic compositions, or posters.
6. Museum exhibits – objects of historical significance such as personal belongings, documents, clothing, and weapon samples.

Fig. 1. Phaleristic and philatelic materials (a table medal minted on the occasion of Uzeyir Hajibeyli's 80th anniversary; the breast badge "Laureate of the Azerbaijan SSR State Prize named after Uzeyir Hajibeyli"; the badge "Symphony Orchestra named after Uzeyir Hajibeyli – 60 years"; the badge with the inscription "U. Hajibeyli; envelope; stamp).

Fig. 2. Monument to Uzeyir Hajibeyli in Vienna.

Fig. 3. Memorial plaque on the wall of the house in Baku where Uzeyir Hajibeyli lived.

Memorial visuals are instruments of memory that do not rely solely on historical documents and texts to preserve the past; on the contrary, they function on a more emotional, aesthetic, and symbolic level. They serve the preservation, transmission, and continuation of values on both individual and collective levels. In this regard, memorial visuals are not only works of art but also visual codes of social and cultural memory. Their main functions are as follows:

- Preservation of collective memory – to retain the history and spiritual heritage of societies.
- Formation of identity – symbolic expression of national, religious, or ideological identity.
- Education and upbringing – to inform new generations about historical events and instill a sense of patriotism.
- Ritual and ceremonial function – to animate commemorative spaces by being used in state events, remembrance days, and public ceremonies.
- Political and ideological communication – to promote certain values through visual symbols selected by the state or public institutions.

"In addition to playing a major historical role in the formation of the common Turkic culture, the Azerbaijani people occupy a significant place among the nations of the world with their highly developed culture, including the visual arts, which they have preserved and promoted… One of our historical and cultural monuments that proves the ancient roots of Azerbaijani art is coins and medals. The art of medal making, small in form yet immense in content, concise, and possessing a profound emotional impact, is the bronze chronicle of a nation. Coins and medals are the bearers of national spirit and ideas" [2].

Culture is usually expressed through words, music, and architecture; however, coins are among the means that preserve this memory in a physical form. The symbols depicted on them, over time, turn into historical records that serve both as documentary and artistic sources. As carriers of a nation's identity, values, and historical memory, coins are also archives of collective memory.

Coins are not merely economic instruments—they also embody the history, culture, and spiritual values of society. The symbols, portraits, and images represented on them act as documentary sources that reflect the social, political, and cultural state of a particular era. In this sense, coins deserve special study as one of the forms of cultural memory.

In particular, commemorative coins depicting renowned figures further enhance this function. The commemorative coin featuring the portrait of the eminent Azerbaijani composer Uzeyir Hajibeyli is one of the most remarkable examples in this regard. The depiction of Hajibeyli's image on the coin demonstrates how deeply his musical legacy is connected with national identity.

Such visual symbols serve not only collectors and historians but also fulfill an educational function for the wider public. From this perspective, the role of numismatics in the preservation and promotion of cultural heritage is undeniable.

Figures 4, 5. "100 Manat" Commemorative Coin, 2008, 999 fine gold, weight 31.1 g, diameter 37 mm.

This commemorative coin, issued by the Central Bank of the Republic of Azerbaijan, was dedicated to the 120th anniversary of Uzeyir Hajibeyli's birth. Within the framework of the cultural series, 100-manat commemorative coins were minted in 2008 by the Austrian Mint ("Austrian Mint") and put into circulation.

Made of gold, the obverse (front side) of the coin features the portrait of the great composer, while the reverse (back side) depicts Azerbaijani miniature art motifs. Around the portrait are inscribed the year of issue "2008," the words "Republic of Azerbaijan," the composer's name, and the coin's denomination. The commemorative coin is a legal tender in the territory of the Republic of Azerbaijan at its nominal value.

The depiction of the image of the great artist, who expressed the spirit of the nation through music, on the coin symbolizes the transformation of his musical heritage into a national emblem. Such coins are not only of interest

to collectors and numismatists but also carry educational significance for the wider public. They serve to disseminate knowledge about history, culture, and art while strengthening the consciousness of national identity.

The commemorative coin also functions as a documentary source: its year of issue, design style, inscriptions, and imagery reflect the aesthetic taste and ideological outlook of its time. Thus, this coin can become a valuable source for future researchers. It serves as an important tool for the preservation and promotion of the material and spiritual values of Azerbaijani culture.

In mass-produced elements (coins) and established symbols of recognition (medals), the representations of Hajibeyli contribute to the formation of public values. In everyday life, the coin reminds society of the role of art in cultural development, while the breast medal, conversely, affirms the hierarchy of cultural achievements. Together, these two objects constitute a dual mechanism for the socialization of cultural symbols—both mass and selective-prestigious. Coins and medals become part of Azerbaijan's cultural diplomacy, serving as indicators of the government's strategic intent to strengthen the country's international image.

Fig. 6. Bronze memorial plaque dedicated to Uzeyir Hajibeyli for his House Museum (Baku, 1985).

Fig. 7. The Return of the "Shot Statues" to Shusha (2021).

Even the bust of Hajibeyli—who shared the same tragic fate as his nation and became its symbol—was "exiled" from his homeland after being shot, remaining in Baku as a displaced monument from 1993 to 2021. After the liberation of Karabakh, the Government of Azerbaijan

chose not to restore the "Shot Statues," but to preserve them in their damaged state so that every visitor to Shusha could witness the visible traces of Armenian vandalism.

Under the auspices of the International Turkic Culture and Heritage Foundation, postage stamps have been issued to introduce the rich creative legacy of prominent figures of Turkic world culture and art to wider international audiences. In 2015, postage stamps dedicated to Uzeyir Hajibeyli were approved by the U.S. Federal Postal Service and put into circulation across the country. The stamps feature the image of the composer, accompanied by the inscription: "Uzeyir Hajibeyli (1885–1948): Founder of Azerbaijani Classical Music, 130th Anniversary," along with musical notes from his opera Koroghlu. Another series of commemorative stamps dedicated to the 135th anniversary of the great composer was later published and released in Spain.

In coins and medals, Hajibeyli is generally portrayed in a traditional portrait style: depicted in profile or in a half-turn view that emphasizes his seriousness and intellectual nature, presenting him to the viewer as a figure of national and cultural significance. His high forehead symbolizes intellect and creativity; glasses (seen in some depictions) suggest scholarship and academic distinction; the neat suit and tie convey cultural and professional status—artistic means that underscore Hajibeyli's belonging to the moral elite and his intellectual character.

Compositions often include additional elements: musical notes, ornamental motifs, and scenes from the opera Leyli and Majnun. This symbolism establishes associative links between the portrait and Hajibeyli's main legacy—music. Although the portraits are executed in the realist Western academic tradition, the inclusion of national ornaments reminiscent of Azerbaijani carpets, stylized decorative motifs, miniature-inspired designs, or architectural elements adds a distinctive national color. This creates a synthesis between the European portrait tradition and Eastern symbolism.

Let us compare the artistic depictions of Uzeyir Hajibeyli on the 1985 Soviet jubilee medal and the 2008 Azerbaijani gold coin: In the 1985 USSR medal, Hajibeyli's image reflects the all-Soviet tradition of honoring "classics of national cultures." He is presented as part of the "Friendship of the Peoples of the USSR," viewed through the prism of socialist realism. The portrait is calm and restrained, fitting within the ideological framework of "the great

son of the Soviet people, creator of the national opera." Ornamentation and musical motifs are minimal or absent—the emphasis is placed on the jubilee inscription.

Fig. 8. Jubilee Medal, 1985.
Medalists: T.G. Zeynalov, E.G. Zeynalov.

Fig. 9. Memorial plaque dedicated to Uzeyir Hajibeyli on the former Akhundov Mansion in Vladikavkaz, Vorontsovskaya Street (now Butyrina Street, 5).

In the coin issued by independent Azerbaijan in 2008, the image carries an unequivocally national character. Hajibeyli's portrait is presented as a symbol of Azerbaijani cultural identity tied to an independent state. The ideological framework is expressed through the concept of "the creator of professional Azerbaijani music," serving as a cultural code that reflects national pride.

The portrait is more stylized, with clear contours rendered in gold, designed for mass production. The composition, associated with national art, combines musical and decorative elements—notes and ornaments—that emphasize the link between music and visual aesthetics.

Although the coin is not used in daily monetary circulation (non-circulating), it can be obtained through museums, numismatists, and collectors. This highlights how cultural symbols sometimes target specific audiences (collectors, cultural institutions), while their imagery simultaneously penetrates public consciousness through publications, exhibitions, and media.

Fig. 10. Uzeyir Hajibeyli. Medal dedicated to the 60th anniversary of his birth. Minted at the Leningrad Mint in 1945 in a limited edition of 531 copies. Diameter – 60 mm; weight – 94.3 g. Medalist: Pyotr Alekseyevich Khryunov.

Uzeyir Hajibeyli — the founder of Azerbaijani music, author of the first national opera, and creator of the national music education system — is regarded not only as an artist but also as an ideological and cultural symbol. Over time, his image has become an essential element of the national identity concept. The celebration of his birthday, September 18, as the National Music Day in independent Azerbaijan reflects the transformation of an individual figure into a public symbol.

Since the mid-20th century, the image of Hajibeyli has gained prominence in Azerbaijani visual art. In Azerbaijani painting, his image appears in the works of artists such as Tahir Salahov, Tofig Karimov, Najafqglu Ismayilov, Taghi Taghiyev, Anvar Aliyev, Huseyn Aliyev, and Vajiha Samadova. His portraits, compositions depicting his creative activity, and symbolic representations occupy an important place in the formation of the national artistic memory.

In sculptural works, Hajibeyli's portrait features are typically serious, contemplative, and inspiring. He is often depicted together with sheet music, books, and musical instruments — visual references to his dual role as composer and educator. These elements possess not only aesthetic but also deep conceptual meaning: they symbolize both the bearer of national musical heritage and the embodiment of Hajibeyli's creative philosophy in visual form.

In coins and stamps, his image is rendered in a more symbolic and laconic manner. The main goal here is to engrave his persona into the nation's collective memory and transmit it to the public through circulating media.

Conclusion. Thus, by examining how Uzeyir Hajibeyli's image is represented across various visual forms within the Azerbaijani cultural sphere, this article has analyzed their aesthetic and ideological content and identified their functions within collective memory. I would like to conclude with the composer's own words, which seem to express the essence of his life and legacy:

"In the history of humanity, there are such individuals who are not born for themselves but rather to bring benefit and progress to their people and even to all humankind. Such people serve their nation not only during their lifetime but also after death..."

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Oksana Məmmədova ***(Azərbaycan)***

ÜZEYİR HACIBƏYLİNİN OBRAZI MEMORİAL TƏSVİRLƏRDƏ

Məqalədə Azərbaycan peşəkar musiqisinin banisi Üzeyir Hacıbəylinin memorial təsvirlərdə formalaşan bədii obrazı araşdırılır. Tədqiqatda xatirə-memorial obyektləri – abidələr, heykəltəraşlıq nümunələri, barelyeflər, xatirə lövhələri, həmçinin numizmatik materiallar və yubiley atributları üzərində aparılan müşahidələr əsasında bəstəkarın vizual yaddaşda yaşadılma formaları təhlil olunur. Üzeyir Hacıbəylinin obrazının formalaşmasında realist portret ənənələrinin, milli üslubun və simvolik elementlərin rolu xüsusi vurğulanır. Müəllif göstərir ki, memorial təsvirlərdə Üzeyir Hacıbəylinin obrazı təkcə fərdi portret xarakteri daşımır, həm də milli mədəniyyətin ideoloji və estetik dəyərlərinin daşıyıcısına çevrilir. Nəticədə

bu təsvirlər yalnız xatirə funksiyası ilə kifayətlənməyərək, Azərbaycan xalqının mədəni yaddaşında dahi bəstəkarın irsini möhkəmləndirən bədii və ictimai-siyasi simvola çevrilmişdir.

Açar sözlər: medalyer, sikkə, Üzeyir Hacıbəyli, xatirə vizualları, rəmzlər.

Оксана Мамедова ***(Азербайджан)***

ОБРАЗ УЗЕИРА ГАДЖИБЕЙЛИ В МЕМОРИАЛЬНЫХ ИЗОБРАЖЕНИЯХ

В статье исследуется художественный образ Узеира Гаджибейли — основателя азербайджанской профессиональной музыки — в мемориальных изображениях. На основе наблюдений за памятно-мемориальными объектами — монументами, скульптурными произведениями, барельефами, мемориальными досками, а также нумизматическими материалами и юбилейной атрибутикой — анализируются формы сохранения образа композитора в визуальной памяти. Особое внимание уделяется роли реалистических портретных традиций, национального стиля и символических элементов в формировании образа Узеира Гаджибейли. Автор отмечает, что в мемориальных изображениях образ Гаджибейли не ограничивается индивидуальными портретными характеристиками, а превращается в носителя идеологических и эстетических ценностей национальной культуры. В результате эти изображения выходят за рамки простой функции памяти и становятся художественным и общественно-политическим символом, закрепляющим наследие великого композитора в культурной памяти азербайджанского народа.

Ключевые слова: медальер, монета, Узеиир Гаджибейли, памятные визуальные образы, символы.

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THE HISTORY OF MUSEOLOGY, ITS SCIENTIFIC FOUNDATIONS, AND METHODS

Abstract. This article explores the historical development of museum studies, its scientific foundations, and contemporary research methods. Museum studies began to take shape as an academic discipline in the late 19th century and became interdisciplinary in the 20th century. The paper analyzes the philosophical and theoretical foundations of museology and examines the methodological approaches used in current research. Both the historical trajectory and modern practices are discussed.

Key words: museology, scientific foundations, methodology, museums of Azerbaijan, cultural heritage.

Introduction. The main purpose of this article is to examine the historical development of museology, its scientific foundations, and contemporary research methods. Museology began to take shape as a scientific discipline in the late 19th century and evolved into an interdisciplinary field during the 20th century. The study analyzes the principal philosophical and theoretical foundations of museology, as well as the methodological approaches applied within the discipline. The article highlights both the historical trajectory of development and present-day practices.

Practical significance. The material can be used in seminars and lectures at higher education institutions and may also serve as a valuable resource for those interested in museology and the history of museums.

Relevance of the topic. Museology is a field of scientific inquiry concerned with the functions, structure, and activities of museums, as well as their relationship with society. The discipline gained scientific

recognition in the late 19th century. For the first time in Europe—particularly in Germany and France—museum activities began to be analyzed on theoretical grounds [3].

The interpretation of the main material. In the contemporary period, museums are not merely spaces for the display of exhibits but have transformed into institutions of strategic importance in terms of knowledge production, the promotion of social dialogue, and the preservation of cultural heritage. Globalization, technological advancement, and digitalization have fundamentally reshaped the functions of museums and their operational methods. These transformations also necessitate a reassessment of the scientific methods and theoretical frameworks of museology [5; 6].

In the Azerbaijani context as well, strengthening the relationship between museums and society, as well as expanding their educational and tourism capacities, has become one of the key priorities of state policy. Reforms in the field of culture and the application of international experience underscore the relevance of studying both the theoretical and practical aspects of museology.

On the other hand, in the post-pandemic era, museums face challenges such as transitioning to virtual platforms, ensuring inclusivity, and achieving sustainability. Within this context, the study of the historical development, scientific foundations, and contemporary methods of museology acquires significant scholarly and practical importance.

Source base and literature review. This research draws upon a broad and multifaceted source base. It primarily examines international scholarly literature, classical and contemporary approaches to museology, as well as studies conducted within the post-Soviet and Azerbaijani contexts. The sources include books, academic articles, conference proceedings, and archival documents.

1. Classical and Theoretical Sources

- Cameron, Duncan (1971) – It emphasizes that museums are not merely spaces for storing exhibits, but also serve the function of a "forum" where society presents itself. This approach has transformed the functional and philosophical foundations of museology.
- Hooper-Greenhill, Eilean (1992) – It examines the role of museums in the formation of knowledge, as well as the epistemological foundations of museums. The author's approach is particularly significant in terms of education and curatorial practice.

- Falk & Dierking (2000) – It provides a systematic analysis of visitor experience and learning models. Their "Interactive Learning Model" is one of the key theoretical frameworks applied in museum education.

2. Soviet and Post-Soviet Sources

- Piotrovsky, B. B. (1977) – Provides an extensive analysis of the ideological and scientific mission of museums during the Soviet period. He describes museums as "carriers of historical memory and the achievements of socialism."
- In Soviet literature, methodological rigor and organizational aspects are emphasized; however, the ideological framework somewhat limits their universal scientific value.

3. Azerbaijani and Regional Context

- Elfira Malikova-Qurbanova – "Azerbaijani Museology" (Vols. I–II) – One of the first fundamental works to systematically study Azerbaijani museology. The author provides a detailed analysis of the history of museums in the country, their development dynamics, and management mechanisms. Additionally, this work is regarded as the first systematic academic study in the field of Azerbaijani museology and serves as a teaching resource for higher education institutions.
- The advantage of local sources lies in their contextual relevance and practical applicability. However, in some cases, their theoretical depth and the alignment of methodological approaches with international standards are limited.

4. Official Documents

Reports from the Ministry of Culture, museum activity plans, and state programs also constitute a key part of the empirical basis for this research. Through these documents, the actual status and strategies of museums are analyzed.

This analysis demonstrates that both classical Western theories and local practical experiences should be considered together in museological research. The synthesis of theoretical and practical approaches allows for a deeper understanding of the field.

1. Historical Development of Museology

The history of museums dates back to ancient times. However, their systematic study and scientifically grounded management began in the late 19th century. In 1889, the concept of "museum pedagogy" first emerged in Germany, laying the foundation for the scientific direction of the discipline [6].

In the Soviet Union, museology was primarily developed for ideological purposes, yet at the same time, emphasis was placed on systematic organizational structures and professional training [8].

"State Program for the Improvement of the Activities of Azerbaijani Museums" (2022–2026).

This state program was approved by the Ministry of Culture in 2022 and aims to update the structure, management, and exhibition policies of museums operating across the country. The primary objective of the document is to transform Azerbaijani museums into cultural institutions that meet contemporary requirements, ensure the scientific classification and digitalization of museum collections, and strengthen the educational and tourism potential of museums.

The report emphasizes the interactivity of museum exhibitions, the application of modern information technologies, and the professional development of museum staff. Expanding international collaboration is also highlighted as a priority for the preservation of cultural heritage and its high-quality presentation to the public. Additionally, special attention is given to the infrastructure of regional museums and their alignment with contemporary standards.

"Annual Report on Digitalization and the Organization of Virtual Exhibitions in Museums" (2023).

This report covers the digitalization initiatives and outcomes conducted in museums under the Ministry of Culture in 2023. It notes that more than 45 state museums prepared digital catalogs of their collections, while over 20 museums adapted their exhibitions for virtual tours. The primary objectives of these digitalization projects are to increase accessibility to museum collections, provide international audiences with access, and preserve cultural heritage for future generations. The report also emphasizes that this process positively impacts the educational and research functions of museums.

The Ministry continues its efforts in creating digital archives, utilizing interactive web platforms, and organizing virtual exhibitions through social media. Within these initiatives, collaborations have been strengthened with ADA University, Baku State University, and international cultural foundations

2. Scientific Foundations and Philosophical Perspectives

Museology has developed in close connection with the humanities and social sciences, with philosophy, sociology, anthropology, and educational

sciences playing a significant role. Contemporary researchers such as Cameron and Duncan have emphasized that museums are not merely spaces for the preservation of exhibits, but also serve as important platforms for the production and presentation of culture [4].

3. Contemporary Research MethodsThe primary methods employed in museology include the following:

- Historical-analytical method – involves the study of the historical development of museums and the analysis of relevant documents;
- Field research – entails observing museum activities and conducting interviews to study their functioning;
- Quantitative and qualitative methods – used to understand visitor behaviors and experiences [5].

Conclusion. This study primarily employs a historical-sociological approach and document-based analysis. The main data were collected from academic publications, archival materials, and museum reports. Additionally, contemporary research examples were analyzed comparatively.

Over the years, museology has developed not only as a discipline concerned with the management of museums but also as a body of scientific knowledge regarding their role and function within society. The advancement of scientific approaches and methods has enriched the field both theoretically and practically. Future research in this area should focus increasingly on digitalization and the context of interaction between museums and society.

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Elfira Məlikova ***(Azərbaycan)***

MUZEYŞÜNASLIĞIN TARIXI, ONUN ELMI ƏSASLARI VƏ METODLARI

Bu məqalədə muzeyşünaslığın tarixi inkişafı, onun elmi əsasları və müasir tədqiqat metodları nəzərdən keçirilir. Muzeyşünaslıq XIX əsrin sonlarından etibarən elmi bir disiplin kimi formalaşmağa başlamış, XX əsrdə isə çoxdisiplinli bir sahəyə çevrilmişdir. Məqalədə muzeyşünaslığın fəlsəfi və nəzəri əsasları, eləcə də tədqiqatda tətbiq olunan metodoloji yanaşmalar təhlil olunur. Həm tarixi evolyusiya, həm də müasir praktikalar işıqlandırılır.

Açar sözlər: muzeyşünaslıq, elmi əsaslar, metodologiya, Azərbaycan muzeyləri, mədəni irs.

Эльфира Меликова ***(Азербайджан)***

ИСТОРИЯ МУЗЕЙНОГО ДЕЛА, ЕГО НАУЧНЫЕ ОСНОВЫ И МЕТОДЫ

В данной статье рассматривается историческое развитие музейного дела, его научные основы и современные методы исследования. Музееведение стало формироваться как научная дисциплина с конца XIX века, а в XX веке превратилось в междисциплинарную область. Анализируются философские и теоретические основы музееведения, а также методологические подходы, применяемые в исследовании. В статье освещается как историческая эволюция, так и современные практики.

Ключевые слова: музееведение, научные основы, методология, музеи Азербайджана, культурное наследие.

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ИНТЕРПРЕТАЦИЯ ИСТОКОВ НАЦИОНАЛЬНОЙ КУЛЬТУРЫ В ТВОРЧЕСТВЕ ТАТАРСКОГО ХУДОЖНИКА ХАМЗЫ ШАРИПОВА

Аннотация. Творчество современного татарского художника Хамзы Шарипова восходит к богатому наследию мусульманской культуры. Истоки художественной образности проявляются как в доисламских традициях народной культуры, так и в соединении с многовековым опытом развития культовой архитектуры, эпиграфики, изготовлением шамаилей, каллиграфией, знаками-тамгами. Стилистика народного примитива близка мастеру, поэтому он своим профессиональным творчеством вносит эту стилистику в систему эстетических нормы постмодернизма, синтезируя проблемы ориентализации и вестернизации современного искусства.

Ключевые слова: Хамза Шарипов, татарская живопись, национальные истоки, исламская символика, народный примитив.

Введение. Общественный интерес к религиям и конфессиям в современной России вызывает актуальную тенденцию художественной визуализации мировоззренческих основ сакрального искусства. В этом плане творчество татарского живописца Хамзы Шарипова соединяет и трансформирует в пластические формы постмодернистского искусства духовный посыл исламской символики, восходящий к богатому наследию мусульманской культуры. Проблема символического освоения религиозно-мифологической картины мира в художественных образах пластическими формами современного искусства

представляется актуальной в силу заложенной в нее ассоциативности, концептуальности и архетипичности. Региональное своеобразие проявляется в художественном языке, иконографии и изобразительных традициях, ставшие сегодня характерными для многонациональной культуры финно-угорских, тюркских и славянских народов Среднего Поволжья. Их интерпретация в современном искусстве татарских художников рассматривалась искусствоведами и культурологами. Среди них Д.И. Ахметова [1], Ю.Г. Нигматуллина [3], Р.Р. Султанова [4], С.М. Червонная [5] и др.

Изложение основного материала. Образная интерпретация современным искусством религиозно-мифологической символики занимает центральное место в творчестве татарского художника Хамзы Шарипова. Он в поисках наиболее характерных национальных ценностей в своем творческом амплуа синтезирует как традиционные основы, так и проявления современного мирового художественного процесса. При этом мастера исходят из различных факторов: это и домусульманские традиции, и религиозное исламское мировоззрение, и характерные художественные особенности образного, цветового, линейного и ритмического строя народного искусства.

Хамза Шарипов родился в 1957 году, окончил Санкт-Петербургскую государственную художественно-промышленную академию им. А.Л. Штиглица. Его художественное кредо проявилось в соответствии с традициями исламского искусства с конца 1980-х годов. Вскоре живописец завоюет выставочный успех во многих вернисажах, проводимых в России, Турции, Пакистане, Арабских Эмиратах, Франции, Японии.

Хамза Шарипов – национальный по духу и татарский по мировоззрению профессиональный мастер, искусство которого прочно основывается на прочных народных традициях и удачно просматривается в контексте не только с восточным искусством, но и с западноевропейским модернизмом начала XX века [3, с. 74]. Переосмысливая многие традиционные религиозные символы и народные мифы, художник из артефактов прошлых эпох (ананьинская археологическая культура, эпиграфика, шамаили, тугра, каллиграфия, памятники зодчества), создаёт новую реальность в соответствии с незыблемыми ценностями мирового художественного процесса эпохи постмодернизма. Выработанная им визуальная система строится благодаря ис-

пользованию плоскостного фона и декоративного цветового решения при минимальном размещении смысловых изображений. Так, в его произведениях лаконично просматриваются традиционные символы: минарет, мечеть, полумесяц, лошадь, белая волчица, колесо, солнце, озеро («Корбан чалу» – «Жертвоприношение», 1997). Многие живописные полотна лаконично дополняются привычными для мусульман атрибутами, а декоративная манера произведений основана на орнаментальной и каллиграфической системе классического исламского искусства [5, с. 465–466]. Например, связь с искусством шамаиля подтверждают те полотна, в которых начертания текстов словно вышиты тамбурным швом в технике «леухэ» красными, белыми и золотыми нитями.

Рис. 1. Х. Шарипов. Корбан чалу (Жертвоприношение). 1997.

Панорама тюрко-татарской религиозно-мифологической картины мира изображается звездным небом и полумесяцем над архитектурой башен минаретов и крышами домов, силуэтами белого коня, человека-птицы. Философское осмысление мироздания, сотворенного Аллахом, получили интерпретацию в живописных полотнах «Кааба» (1994), «Курбан» (1997), «Поцелуй земли и неба» (1998), «Татарская песня» (1999), «Священное озеро» (1999) и других [2, с. 17].

Рис. 2. Х. Шарипов. Священное озеро. 1999.

Архаический пласт народного творчества, традиционные устои мусульманского общества привлекают внимание мастера как проблема их современной художественной интерпретации. Мировоззрение художника способно синтезировать известные тотемы тюркского мира, древнебулгарскую символику и выражать их профессиональным артистическим примитивом, переходящим в своеобразный художественный символ-знак. Таким изображением стала тамга, понимаемый Шариповым и как символ, и как родовой знак, и как проявление отличающегося от других характера определенного рода. А символ становится концентрированным выражением окружающего мира и отражающим его суть. В этом артистическом поиске он непременно приходит к знаку. Как отмечено в российской искусствоведческой литературе, «… любовь и интерес к примитиву не исключает, однако, огромных различий в способах интерпретации этой эстетической модели, в конкретных результатах, порою максимально приближенных к образному строю своеобразного “советского и постсоветского бидермейера”, полуфантастических, полунатуралистических жанровых картинок из народной жизни; порою неразрывно связанных со стилизациями в духе детского рисунка, народного лубка, мусульманского шамаиля» [5, с. 468]. Подобная визуализация объединяет творчество мастеров изобразительного искусства и Урало-Поволжья, например, группу «Чингиз хан» и «Артыш» из Башкортостана и финно-угорских художников-этнофутуристов из Марий Эл, Удмуртии, Мордовии и Коми республик.

Параллельно в Татарстане в этот период получает успешное развитие деятельность творческой группы «Тамга», бессменным лидером которой является Хамза Шарипов.

В творчестве Х. Шарипова мусульманская символика последовательно визуализируется в передаче особенностей исламской архитектуры, восточного орнамента, коранических изречений, молитвенных текстов, изображении костюма, хозяйственно-бытовых предметов (кибитки, намазлыки), анималистических изображениях (серый волк, белый конь, птицы Сак-Сок), в воспевании пейзажа и астральных символов. «Сак-Сок» – один из самых древних баитов народного творчества тюркских народов. Это история-назидание и для родителей, и для детей о воспитании, о любви, о терпении и повествует о горькой судьбе двух семилетних братьев-близнецов, которых за шалость прокляла мать. И они превратились в мифических птиц Сак и Сок, обреченных на вечную разлуку с родителями и друг с другом. Так, Сак и Сок стали символами вечной разлуки. В этой живописной серии художник передает чувство потерянности поколения и свое собственное мироощущение. Сак-Сок в его авторской интерпретации – это судьба татарского народа, разбросанного по всему миру. Эта идея в произведении подчеркнута рассыпанным ожерельем, которое необходимо собрать.

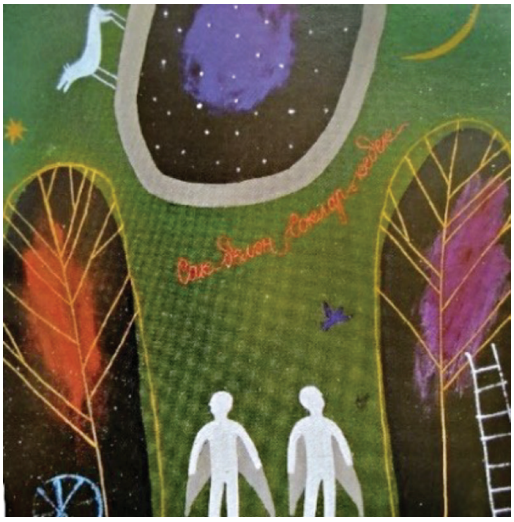

Рис. 3. Х. Шарипов. Фйлы тюн (Лунная ночь). 1995.

Рис. 4. Х. Шарипов. Голос предков. 2001.

Затаенная внутренняя боль звучит в работе «Фйлы тюн» («Лунная ночь», 1995), где яркие тона красного, синего и малинового цвета на темном фоне и белые силуэты птиц (символ душ, улетающих в небо) усиливают чувство тревоги. Более глубокому раскрытию содержания здесь способствует мотив колеса – символа жизни, бесконечности времени. Символ круга находит частое применение в творчестве Шарипова, воплощаясь в его фантазии то в круглую луну, то в ослепительно яркое солнце, то в глубокое таинственное озеро. Последнее воспето в картине «Рабига кюль» (1994), где на прозрачной поверхности изображенного бирюзово-синего холодного круглого озера художник тонкой стилизованной вязью пишет слова, с которых начинается старинная легенда: «Говорят, на земле Булгар есть священное озеро». Включенные

в эту композицию такие изображения как минарет, полумесяц, дом, живописно раскинувшие свои ветки деревья являются и атрибутами, и символами всего того, что составляет духовную ценность, нравственную основу жизни татарина-мусульманина, предметный мир родного дома, родной земли.

В целом, стилистике живописных работ художника свойственны лаконичность, чувство меры и крайний минимализм. Он не копирует окружающую действительность, а вдумчиво стремится к пониманию смысла происходящего и отражает саму суть. В его артистических поисках непременно происходит серьезное обобщение и отбор изобразительных знаков, выразительная простота которых, приоткрывая основы исламской веры, мифов, побуждает к домысливанию и расшифровке условного и более абстрагированного пластического живописного языка. Необходимо констатировать то, что в связи с происходящими процессами глобализации и культурной унификации в изобразительном искусстве региона усилились тенденции этнокультурной идентификации и сохранения самобытности.

Рис. 5. Х. Шарипов. Борьба. 2000.

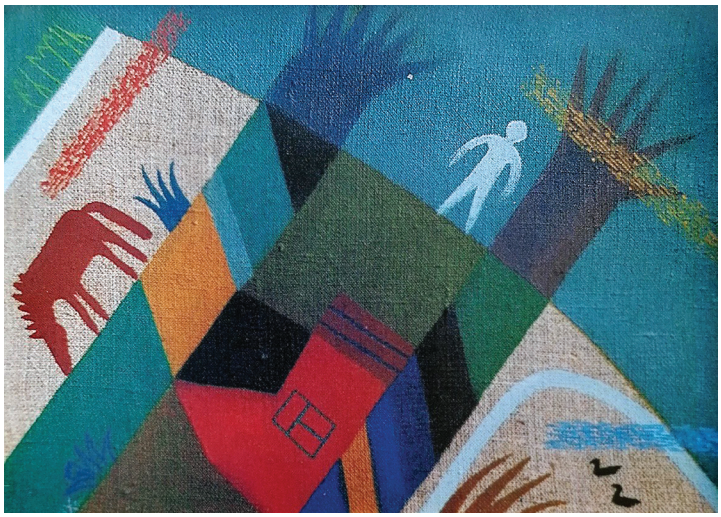

Рис.6. Х. Шарипов. Как прекрасен мир. 2002.

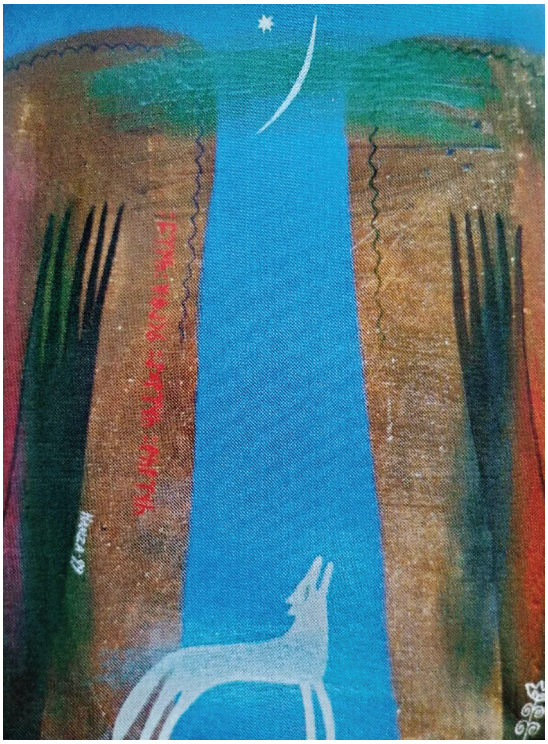

Рис.7. Х. Шарипов. Белый волк. 1999.

Заключение. Таким образом, визуализация Хамзой Шариповым представленных выше образов выражает собственное философское осмысление идеи преемственности поколений, исторических традиций и возрождения национального духа. Творчество художника во многом условно и абстрагировано, но не оторвано от жизни. Он убеждает нас в том, что все богатство общечеловеческой культуры базируется на национальных истоках, поэтому духовный посыл исламской символики визуализируется в современных пластических формах постмодернистского искусства. Как яркий пример сохранения самобытности в искусстве современной России творчество лидера группы татарских художников «Тамга» Хамзы Шарипова подтверждает характерную для регионального искусства тенденцию этнокультурной идентификации с многообразием стилевых приемов и художественных интерпретаций национальной картины мира.

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TATAR RƏSSAMI XAMZA ŞARIPOVUN YARADICILIĞINDA MİLLİ MƏDƏNİYYƏTİN MƏNBƏYİNİN TƏFSİRİ

Müasir tatar rəssamı Xamza Şaripovun yaradıcılığı müsəlman mədəniyyətinin zəngin irsinə istinad edir. Bədii obrazlılığın mənbəyi həm xalq mədəniyyətinin islamaqədərki ənənələrində, həm də dini memarlığın,

epiqrafikanın, şamaillərin, kalliqrafiyanın, tamqa-işarələrin hazırlanmasının inkişafının çoxəsrlik təcrübəsi ilə birləşməsində özünü büruzə verir. Xalq primitivinin üslubiyyatı sənətkara yaxındır, ona görə də o, öz peşəkar yaradıcılığı ilə bu üslubiyyatı postmodernizmin estetik normaları sisteminə daxil edərək müasir incəsənətin oriyentizasiya və vesternizasiya problemlərini sintez edir.

Açar sözlər: Xamza Şaripov, tatar rəngkarlığı, milli mənbələr, islam simvolikası, xalq primitivi.

Vladimir Kudryavtsev ***(Russia)***

INTERPRETING THE ORIGINS OF NATIONAL CULTURE IN THE TATAR ARTIST KHAMZA SHARIPOV'S WORK

Contemporary Tatar artist Khamza Sharipov's work draws on the rich heritage of Muslim culture. The origins of artistic imagery can be found in pre-Islamic traditions of folk culture and in combination of centuries-old experience with the development of religious architecture, epigraphy, shamail, calligraphy and tamga symbols. The stylistics of the folk primitive is close to the artist, so, he synthesizes the problems of easternisation and westernization of modern art, incorporating this stylistics into the system of aesthetic norms of postmodernism through his professional work.

Key words: Khamza Sharipov, Tatar painting, national sources, Islamic symbolism, folk primitive.

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BƏHRUZ KƏNGƏRLİ BƏDİİ İRSİNİN DAVAMÇISI ŞAMİL QAZIYEV YARADICILIĞINDA NAXÇIVAN MEMARLIQ ABİDƏLƏRİ

Xülasə. Naxçıvanın keçmiş tarixini, mədəniyyətini, adət-ənənələrini əsərlərində həvəslə, yorulmadan tərənnüm edən vətənpərvər rəssam Şamil Qazıyev, adı Azərbaycan rəssamlıq tarixində iftixar hissi ilə çəkilən sənətkarlardandır. Rəssamın sənət yoluna nəzər salsaq görə bilərik ki, onun yaradıcılığında diqqət çəkən məqamlar çoxdur. İstedadlı fırça ustası natürmort, peyzaj, portret və s. janrlarda maraqlı əsərlər yaratmışdır. Lakin xüsusilə qeyd etməliyik ki, rəssamın yaradıcılığında sələfi Bəhruz bəy Kəngərlinin bədii irsinin davamı təsiri bağışlayan mənzərə rəsmləri özünəməxsusluğu ilə seçilir. "Köhnə Naxçıvan" silsiləsinə daxil olan bu əsərlər rəssamın qədim Naxçıvan torpağına olan sevgisindən, vurğunluğundan, bu diyarın əsrarəngiz təbiətinə, sirli tarixinə olan heyranlığından doğan əsl sənət nümunələridir. "İnqilabaqədərki Naxçıvan", "Əlincə qala", "Köhnə qala", "Köhnə İmamzadə", "Örtülü bazar" və s. kimi Naxçıvan mövzulu bu əsərlər həm estetik-bədii tutumuna görə, həm də tarixi əhəmiyyəti baxımından rəssamın yaradıcılığında xüsusi mərhələ sayıla bilər.

Açar sözlər: Naxçıvan, rəssam, Şamil Qazıyev, mənzərə, memarlıq abidələri.

Giriş. XX əsr Azərbaycan təsviri sənət tarixində özünəməxsus sənət üslubu olan, məhsuldar yaradıcılıq yolu keçən Şamil Qazıyev 1908-ci ildə İrəvan şəhərində ziyalı ailəsində dünyaya gəlmişdir [8, s. 17]. Rəssamın atası Həsən bəy Qazıyev dövrünün açıqfikirli, yaxşı təhsil görmüş ziyalısı idi. Onun İrəvanda, sonralar isə Naxçıvanda maarif və mədəniyyətin inkişafında böyük xidmətləri olmuşdur [5, s. 7].

1917–1920-ci illərdə ermənilərin Azərbaycan torpaqlarında törətdiyi qırğınların, qətliamların mərkəzlərindən biri olan İrəvan şəhəri də ağır günlərini yaşayırdı. Bu səbəbdən yüzlərlə ailə Azərbaycanın müxtəlif bölgələrinə, eləcə də Naxçıvana köçmək məcburiyyətində qalmışdı. Müəyyən sıxışdırmalardan sonra pedaqoji fəaliyyətdən uzaqlaşdırılan Həsən bəy Qazıyev də ailəsini götürərək 1920-ci ildə Naxçıvana pənah gətirmişdi. Məhz bu hadisə Şamil Qazıyevin uşaq yaddaşında dərin izlər buraxmışdı ki, o, sonralar dövrünün ictimai-siyasi hadisələrini əks edən "Qaçqınlar" (1977) tablosunda həmin illərin ağrı-acısını yüksək emosionallıqla canlandırmışdı.

Qeyd olunduğu kimi, 1920-ci ildə 12 yaşlı Şamilin həyatında yeni bir mərhələ olan, Naxçıvan dövrü başlamışdı. Naxçıvanın füsunkar təbiəti, qayğıkeş insanları yeniyetmə Şamilin həyatında silinməz izlər buraxmış, hətta onun gələcəkdə sənət seçiminə də böyük təsir göstərmişdi. Rəssamın qızı Natella Qazıyeva qeyd edir: Atam dünyaya İrəvanda göz açsa da, onu Naxçıvan torpağı yetişdirib, Naxçıvan mühiti formalaşdırıb [8].

Naxçıvana köçməsi ilə əlaqədar olaraq balaca Şamil 1921-ci ildə Naxçıvan İnternasional Pedaqoji Məktəbində təhsilini davam etdirmişdi [8, s. 25]. 1922-ci ildə təhsilini başa vuran Şamil Qazıyev sənədlərini Naxçıvan Pedaqoji Texnikumuna verir və qəbul olunur. Lakin rəssam 1924-cü ildə texnikumdan ayrılmaq qərarına gəlir. Rəssam haqqında aparılmış tədqiqatda oxuyuruq: "Beləliklə, 1924-cü ildə Şamil Naxçıvan Xalq Maarif Komissarlığı tərəfindən Bakı Rəssamlıq Məktəbinə göndərilir, həmin məktəbin rəngkarlıq və dekorasiya şöbəsində ixtisas təhsili alır" [8, s. 30]. 1929-cu ildə ixtisas təhsilini başa vuran rəssam Naxçıvana qayıdaraq sərbəst yaradıcılıq axtarışlarına davam edir, müxtəlif sahələrdə çalışır.

Əsas materialının şərhi. Məlum olduğu kimi Bəhruz bəy Kəngərli bədii irsinin bir çox istedadlı gənc rəssamın sənət yolunun aydınlanmasında böyük rolu olmuşdur. Bu barədə Akademik Məmməd Cəfər Cəfərovun qeydlərindən aydın olur ki, belə gənclər içərisində Xalq rəssamı Hüseyn Əliyev, Adil Qazıyev kimi rəssamlarla yanaşı Şamil Qazıyev də olmuşdur [6, s. 202].

"Bəhruz bəy Kəngərli realizm məktəbi"ni layiqincə davam etdirən Şamil Qazıyev natürmort, peyzaj, portret janrlarında maraqlı əsərlər yaratmışdır. Lakin rəssamın yaradıcılığında önəmli yerə malik olan əsərlər sırasında Naxçıvan mənzərəli tablolarını xüsusilə qeyd etməliyik.

Qeyd edək ki, Naxçıvan təbiəti öz ecazkarlığı ilə hər zaman sənət adamlarının diqqətini çəkmişdir. Səttar Bəhlulzadə, Tahir Salahov, Maral Rəhmanzadə kimi bir çox sənətkarlar Naxçıvanda olmuş, bu torpağın gözəlliklərindən ilhamlana-

raq biri-birindən əlvan mənzərə rəsmləri ərsəyə gətirmişlər [8, s. 72]. Şamil Qazıyevin də mənzərə yaradıcılığında Naxçıvan mövzulu tabloların özünəməxsus dəyəri vardır. Rəssamın bu əsərləri öz sənət texnikası, rəng həlli, estetik tutumu ilə onun "İrəvan" və "Qusar" mövzulu silsilə mənzərə rəsmlərindən fərqlənir.

Görkəmli rəssamın qızı Natella Qazıyeva atasının təbiətə dair düşüncələrini və görüşlərini belə ifadə edir: "Gözəllik aşiqi idi atam. Təbiətin gözəlliklərinə heyran idi. O, təbiətə çoxlarının baxa bilmədiyi gözlə baxırdı. Bu zaman onda qeyri-adi yaradıcı təxəyyül, bu təxəyyüldən isə ürəkdə məhəbbət, dəli bir təbiət vurğunluğu baş qaldırırdı. Hərdən təbiətə biganə münasibət görəndə kövrəlirdi də. Atam həmişə deyərdi ki, təbiət əsl gözəllikdir, gözəllik isə ilham mənbəyidir. Bu gözəlliyi sevməmək olarmı? O, Naxçıvanın füsunkar təbiətinin qoynunda saatlarla gəzər, onun əsrarəngiz gözəlliklərinə baxmaqdan doymazdı" [8, s. 78].

Ş.Qazıyevin mənzərə yaradıcılığı üçün xüsusi əhəmiyyət kəsb edən Naxçıvan memarlıq abidələri təsvirli rəsmləri isə bu tikililərin onun yaşadığı dövrdəki görünüşünün realist planda işlənməsi baxımından tarixi əhəmiyyətlidir desək, yanılmarıq. Ümumiyyətlə sənətkarın Naxçıvan mövzulu mənzərə rəsmlərini dəyərləndirməli olsaq, deyə bilərik ki, o, bu tablolarında bir tərəfdən qədim yurdun əsrarəngiz təbiətini rəsm edir, digər tərəfdən isə Naxçıvanın tarixi keçmişindən soraq verən memarlıq tikililərini kətan üzərində əbədiləşdirirdi.

Şamil Qazıyev çəkdiyi "Köhnə qalanın bir hissəsi" (1937), "Uçurulmuş məscid" (1939), "Köhnə İmamzadə" (1940), "Örtülü bazar" (1976), "İnqilabaqədərki Naxçıvan" (1976), "Naxçıvan hamamı" (1977), "Əlincə qala" (1977), "Köhnə qala" (1977) və s. kimi əsərləri ilə Naxçıvan şəhərinin zəngin mədəniyyətini özündə əks etdirən memarlıq abidələrini dolğun rənglərin ahəngində canlandırmaqla yanaşı gələcək nəsillərə tarixi-mədəni dəyər daşıyan məlumatlar çatdırmışdır. Qeyd edək ki, rəssamın bu tabloları onun məşhur "Köhnə Naxçıvan" adlı rəsmlər silsiləsinə daxildir. Professor, sənətşünaslıq doktoru Mürsəl Nəcəfov Şamil Qazıyevin 70 illik yubileyi ilə bağlı təşkil olunmuş sərgi haqqında qeydlərində "Köhnə Naxçıvan" silsiləsini qiymətləndirərək demişdi: "Fikrimcə, köhnə məişəti təsvir edən tematik tablolar sərgiyə gələnlərin ən çox marağına səbəb olacaq [8, s. 90].

Əldə edilən məlumata əsasən rəssam ailəsi ilə birlikdə Bazar çayının yanında, Möminə xatın türbəsinin yaxınlığında, 51 nömrəli evdə yaşayırdı [5, s. 50]. Vaxtilə, hələ yeniyetmə olarkən yaşadığı bu ünvanın dolanbac küçələri rəssam üçün doğmalaşmış, Möminə xatın türbəsi isə öz əzəməti ilə onu özünə

heyran buraxmışdı. Bu mənada, "Köhnə Naxçıvan" silsiləsinə daxil olan və iki ad ilə tanınan "İnqilabaqədərki Naxçıvan" və yaxud "XX əsrin əvvəllərində Naxçıvan" (1976) əsəri Şamil Qazıyevə baş ucalığı gətirən əsərlərdən sayılır. Qızmar günəşli bir yay gününün təsvir edildiyi tabloda rəssam Naxçıvan torpağına olan sevgisini göstərərək doğma yurdumuzun tarixi bir məkanını canlandırıb. Əsərdə Xan diki və onun ərazisində yüksələn Möminə xatın türbəsini, Came məscidini (Cəfəriyyə məscidi), şəhərin mərkəzi ilə axıb gedən Bazar çayını və onun üzərindəki tağlı körpünü qızılı-sarı və mavi rəngin qovşağında görürük. Bu rəsmə tamaşa edərkən bu gün öz intibahını yaşayan, müasirləşən Naxçıvandan köhnə Naxçıvana bir anlıq boylanır, tarixlə görüşürük. Beləliklə, rəssamın müşahidələrinin bəhrəsi olan bu tablo həmin əzəmətli bölgənin sirli-sehirli görünüşündən ilhamlanaraq yaradılan möhtəşəm mənzərəni ifadə edir. Vurğulayaq ki, əsər hazırda Naxçıvan Dövlət Tarix Muzeyinin ekspozisiyasını bəzəyir (şək. 1).

Şamil Qazıyevin Naxçıvana həsr etdiyi mənzərə rəsmləri rənglərin daha emosional, parlaq olması ilə yanaşı həm də rəssam sənətində genetik vərdişlərin ön plana çıxması ilə diqqəti cəlb edir. Belə ki, Bəhruz bəy Kəngərlinin müraciət etdiyi "İmamzadə", "Qızlar bulağı", "İlanlı dağ" kimi mövzulara Şamil Qazıyev də müraciət etmişdir. Məlum olduğu kimi Bəhruz bəy Kəngərli bütün yaradıcılığı boyunca etüdlərdə olmuş, memarlıq abidələrimizi öz tablolarında yorulmadan, təkrar-təkrar əks etdirmişdir. Rəssam Naxçıvan şəhərində "Köhnə qala"nın yaxınlığında yerləşən "İmamzadə türbəsi"ni dəfələrlə müxtəlif rakurslardan çəkmiş, tarixi tikilinin həmin dövrdəki vəziyyəti haqqında geniş məlumat vermişdir. Şamil Qazıyev də məhz "Köhnə İmamzadə" (1940) adlı əsərini, şübhəsiz ki, sələfinin həmin tablolarından ilhamlanaraq yaratmışdır. Qeyd edək ki, əsərin adına bir çox mənbədə rast gəlinsə də, tədqiqatçılar onun haqqında söhbət açsalar da, tablonun hazırda harada olması barədə dəqiq məlumat yoxdur [7; 8; 9]. Biz bu əsərin hansısa şəxsi kolleksiyada olması ehtimalını da istisna etmirik. Buna görə də, əsər növbəti məqalələrimizdə yenidən tədqiqata cəlb ediləcək.

Şamil Qazıyev 1977-ci ildə realist fırçasıyla "Köhnə qala" adlı əsərini tarixiləşdirmişdir. Rəssam bu əsərində "İmamzadə türbə kompleksi"ni və onun fonunda Naxçıvan şəhərinin əzəmətli yerlərindən biri olan Köhnə qalanı təsvir etmişdir. Əsərdə İmamzadə türbə kompleksinin cənub hissəsi, tikilinin arxasında dəvə karvanının hərəkət etdiyi yol və kompleksdən bir qədər aşağıda qəbiristanlıq təsvir olunub. Rəssam keçmişdən soraq verən bu tablosunda da özünü doğma diyarla həmahəng görmüş, təbiətlə bütövləşmiş, bü-

tün varlığı ilə sevdiyi Naxçıvan torpağının tarixini əlvan rənglərlə, ustalıqla canlandıra bilmişdir (şək. 2).

Şamil Qazıyevin 1976-cı ildə fırçaya aldığı "Örtülü bazar" adlı tablosu realist planda işlənmiş görünüşü ilə memarlıq tariximizin bənzərsiz xüsusiyyətlərini özündə daşıyan qiymətli əsərlərdəndir. Haşiyədən kənara çıxaraq bildirək ki, orta əsrlərdə Şərq ölkələrində müxtəlif dövrlərdə üstüörtülü bazarlar mövcud olmuşdur. Daxili ticarətin inkişafında böyük rol oynayan bu bazarlar Naxçıvan, Culfa, Ordubad və s. kimi yerlərdə də tikilmişdir. Bu bazarlar haqqında hələ XVII əsrdə Övliya Çələbi, eyni zamanda Naxçıvanda olmuş fransız səyyah Jan Şarden də məlumat vermişdir. Onlar Naxçıvanda uzun, örtülü küçələr şəklində bazarların olduğunu qeyd etmişlər [2, s. 98].

Araşdırmalarımız nəticəsində məlum olmuşdur ki, əsərin rəsm edildiyi tarixdə Naxçıvanda belə bir tikiliyə rast gəlinməmişdir. Diqqət etdiyimiz zaman görə bilərik ki, tabloda təsvir edilmiş, ticarət üçün nəzərdə tutulan baqqal dükanlarının üzərindəki yazılarda ərəb qrafikalı əlifbadan istifadə olunub. Bu əlifbadan istifadənin 1929-cu ildə dayandırıldığını nəzərə alsaq rəsmin bilavasitə naturadan çəkilmədiyi fikrini bir daha təsdiq etmiş oluruq. Beləliklə, əsəri rəssamın bənzərsiz təxəyyülünün məhsulu adlandırmaq olar. Əlavə olaraq əsərin hansısa fotoşəkil əsasında rəsm edilməsi də ehtimal doğuran məqamlardandır (şək. 3).

Bu gün öz əzəməti ilə dimdik dayanan, yenilməzlik rəmzi sayılan Əlincə qalası da Şamil Qazıyev tablolarında öz əksini tapmışdır (şək.4). Rəssamın yaxın qohumu filologiya üzrə elmlər doktoru F.Xəlilov Şamil Qazıyevin "Əlincə qala" adlı rəsmini 1977-ci ildə bilavasitə naturadan çəkdiyini təsdiqləyərək yazır: "İyulun 9-da Rəcəb müəllimin (rəssam Rəcəb Rəcəbov) maşını ilə Əlincə qalasına getdik. Şəmil əmi iki etüd çəkdi: "Əlincə qala" və "İlanlı dağ" [4, s. 181].

Qeyd edək ki, rəssamın Naxçıvanın tarixi yerlərini rəsm etdiyi mənzərə rəsmlərinin bir çoxunun yaranma tarixini nəzərə aldığımız zaman onun həmin dövrdə Bakıda yaşadığı məlum olur [8, s. 14]. Fikrimizcə rəssam bu tablolarını həm vaxtilə çəkdiyi eskizlərdən bəhrələnərək ərsəyə gətirmiş, həm də doğma torpağı tez-tez ziyarət edərək plenerə çıxmış, yaradıcılıq axtarışlarını davam etdirmişdir. Bu da onu deməyə əsas verir ki, ömrünün 32 ilini Bakıda yaşayan rəssamın ürəyi hər zaman Naxçıvan torpağı üçün döyünmüş, gənclik xatirələrini ahıl yaşında canlandırmaq istəmişdir. Məhz rəssamın adları sadalanan əsərləri də bu hisslərin hərarəti ilə fırçaya alınmışdır.

Nəticə. Aparılan tədqiqatların nəticəsi olaraq deyə bilərik ki, Şamil Qazıyev yaradıcılığında görkəmli rəssam Bəhruz bəy Kəngərli sənətinin

təsiri bir neçə istiqamətdə aşkar şəkildə duyulmaqdadır. Belə ki, rəssam bir tərəfdən yaradıcılığındakı realizm ənənələri ilə Bəhruz bəy Kəngərli sənətinin təsirini təsdiqləmiş, digər tərəfdən isə Naxçıvanın tarixi tikililərinə müraciətlə yaratdığı tabloları ilə Bəhruz bəyin bədii irsini layiqincə davam etdirmişdir. Əlavə olaraq qeyd edək ki, Şamil Qazıyev də sələfi kimi tarixi abidələrimizin bərpasına, onların əvvəlki görkəminə qaytarılmasına vasitəçi olan rəssamlarımızdandır. Onun bu əsərləri həm bu gün üçün, həm də gələcək üçün həmin abidələrin XX əsrin əvvəllərindəki vəziyyətini, memarlıq quruluşunu öyrənmək baxımından ən dəyərli mənbələrdən sayılmaqdadır.

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Shamsiya Zalova ***(Azerbaijan)***

NAKHCHIVAN LANDSCAPES IN THE ART OF SHAMIL GAZIYEV, A SUCCESSOR OF BEHRUZ KANGARLI'S ARTISTIC HERITAGE

Patriotic artist Shamil Gaziyev, who enthusiastically and tirelessly glorifies the past history, culture and traditions of Nakhchivan in his works, is one of the artists whose name is mentioned with pride in the history of Azerbaijani painting.If we look at the artist's career, we can see that there are many highlights in his work.A talented brush master created interesting works in still life, landscape, portrait and other genres. However, we should especially note that the landscape paintings, which are the continuation of the

artistic heritage of his predecessor Bahruz Bey Kangarli, are distinguished by their originality in the artist's work.These works, which are part of the "Old Nakhchivan" series, are true examples of art born from the artist's love and devotion to the ancient land of Nakhchivan, as well as his admiration for the mysterious nature and history of this land.These works with Nakhchivan themes such as "Pre-revolutionary Nakhchivan", "Alinja gala", "Old gala", "Old Imamzade", "Covered Bazaar" and others can be considered a special stage in the artist's creativity both for their color solution and aesthetic-artistic capacity.

Key words: Nakhchivan, artist, Shamil Gaziyev, landscape, architectural monuments.

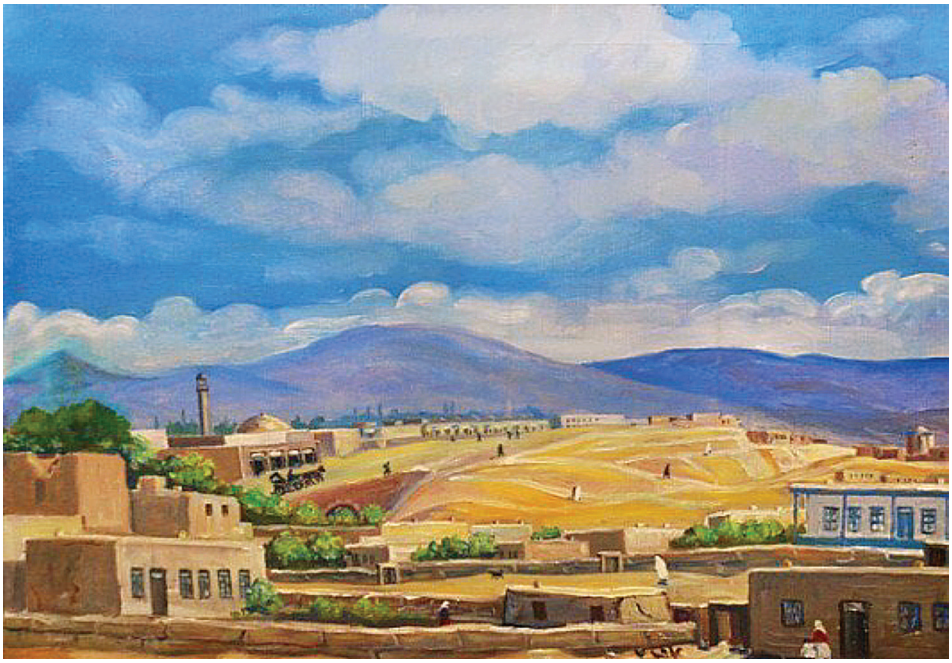
Шамсия Залова ***(Азербайджан)***

НАХЧЫВАНСКИЕ ПЕЙЗАЖИ В ТВОРЧЕСТВЕ ШАМИЛЯ ГАЗИЕВА, ПРОДОЛЖАТЕЛЯ ХУДОЖЕСТВЕННОГО НАСЛЕДИЯ БАХРУЗА КЕНГЕРЛИ

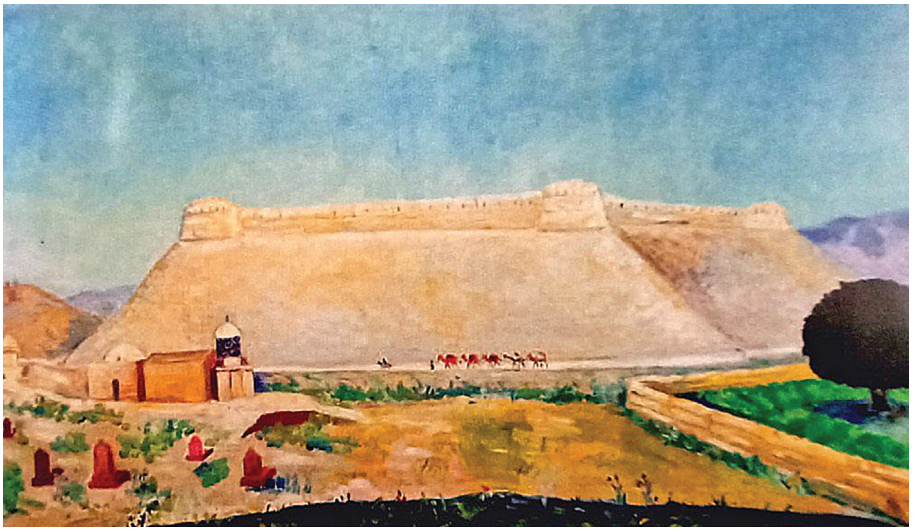
Художник-патриот Шамиль Газиев, страстно и неустанно воспевающий в своих произведениях прошлую историю, культуру, традиции Нахчывана, является одним из тех художников, чье имя с гордостью вписано в историю азербайджанской живописи. Если рассмотреть творческий путь художника, то можно увидеть множество примечательных моментов в его творчестве. Талантливый мастер кисти создал интересные работы в жанрах натюрморта, пейзажа, портрета и др. Но особо следует отметить, что своеобразием отличаются пейзажные полотна, которые в творчестве художника оказали влияние на продолжение художественного наследия его предшественника Бахруза бека Кенгерли. Эти произведения, входящие в серию "Старый Нахчыван", являются истинными образцами искусства, рожденными из любви и преданности художника древней Нахчыванской земле, а также его восхищением загадочной природой и таинственной историей этого края. "Дореволюционный Нахчыван", "Алинджа гала", "Эски гала", "Эски Имамзаде", "Крытый рынок" и другие произведения на Нахчыванскую тематику можно считать особым этапом в творчестве художника, как по цветовому решению, так и по эстетико-художественным способностям.

Ключевые слова: Нахчыван, художник, Шамиль Газиев, пейзаж, памятники архитектуры.

ŞƏKİLLƏR

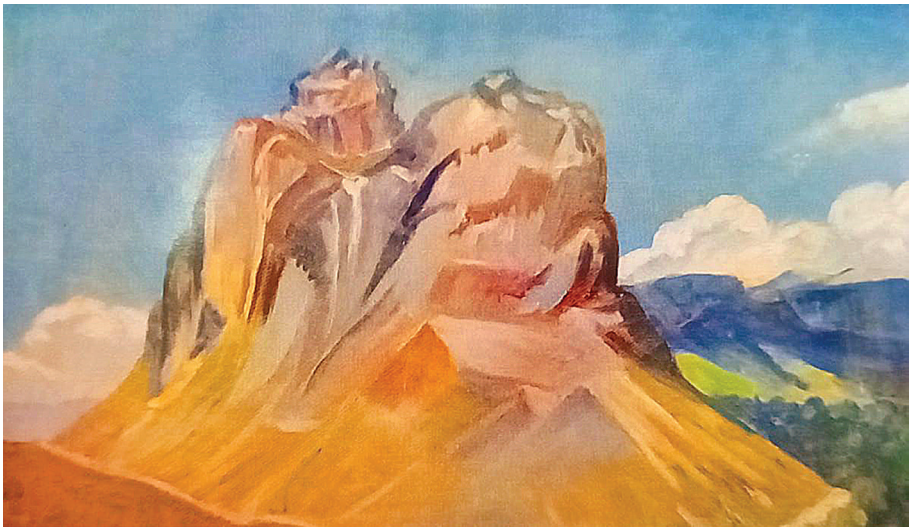


Şəkil 1. İnqilabaqədərki Naxçıvan. 1976.



Şəkil 2. Köhnə qala. 1977.

Şəkil 3. Örtülü bazar. 1976.



Şəkil 4. Əlincə qala. 1977.

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DESCRIPTION OF THE ASSASSINATION OF THE SHAH IN SHUSHA AND SHUSHA'S NATURAL LANDSCAPE BY AHMAD BEY JAVANSHIR

Abstract. This article describes Agha Mohammad khan Qajar's campaign to Shusha in 1797, his entry into the city, the atrocities he committed there, and his eventualassassination. After Ibrahim khan abandoned the city, Agha Mohammad khan entered Shusha without resistance and established a reign of terror over its inhabitants. Executions, crucifixions, eye gouging, and the construction of a tower from human skulls illustrated the tyrant's brutality. Amidst these events, the courage and dignity of Mohammad bey Javanshir stand out. Agha Mohammad khan's servants, safarali bey and abbas bey, having grown weary of his cruelty, devised an assassination plan, which was carried out with the support of Sadiq khan and Mohammad bey. Ultimately, Agha Mohammad khan was killed in his bedroom. At the end of the article, the author poetically and vividly portrays the natural scenery of shusha. Through references to misty mountains, the khazineh rock, underground passages, and legends involving fairies, the strategic and mystical significance of the city is emphasized. This text not only reflects a dramatic chapter in Karabakh's history but also reveals the socio-political landscape of that era and the heroic spirit of its people.

Key words: Agha Mohammad Khan Qajar, Shusha campaign 1797, atrocities in Shusha, tower of skull, Mohammad Bey Javanshir.

Introduction. In the spring of 1797, alarming news reached Shusha that Agha Mohammad Khan was once again approaching the city with his countless army. Due to famine and plague, it was no longer possible to remain

in the city; no help was expected from Russia in the near future, and the envoys sent to the Turkish Sultan had returned only with the gifts they had taken, offering no hope of assistance. Therefore, Ibrahim Khan left Shusha with his entourage and went to the Jar-Balakan region.

The captive Agha Mohammad Khan entered this virgin fortress—Shusha—without a fight (in the East, all unconquered fortresses were called «virgin»). The furious Khan felt as if it were all a dream. But once he came to his senses, his joy knew no bounds. Like a wild beast playing with its prey before tearing it apart, Agha Mohammad Khan bestowed lavish robes upon some, and granted others the title of Khan. Yet at the same time, the dungeons were filled with prisoners, and it seemed the people of Shusha could not escape the coming bloody tragedy. On the seventh day of Agha Mohammad Khan's stay in Shusha, a very prominent prisoner was brought before him: Molla Panah, a former close associate of Ibrahim Khan. Given the Khan's repeated fits of rage, a dire fate awaited them...

The interpretation of the main material. Sadiq Khan Sheqaqi, Agha Mohammad Khan's chief commander, had also fallen from favor because his relative, Mahammad Bey—who had once terrified the Khan's army—had still not appeared before the ruler. The Khan summoned Sadiq Khan and said:

– "From whom should I seek revenge, Sadiq Khan? Should I not take it from you? Go tell the sisters of Mahammad Bey, in whose house you are staying, that if their brother does not appear before me by evening, I will hand them over to my soldiers—along with all other imprisoned women—for hiding their relatives from me."

Agha Mohammad Khan's Evening Audience. All those deemed worthy to wipe the dust off the feet of the angry ruler, along with several prisoners, were lined up along the palace walls. They stood in robes, heads bowed, waiting anxiously for a signal from the minister Mirza Shafi to throw themselves face down before the great curtain concealing the Iranian ruler.

Finally, with the air of a savior sent by divine order, Mirza Shafi bowed, dropped to his knees like a camel, kissed the ground, and rubbed his eyes in the dust three times. Everyone followed suit. At that moment, a shrill voice sounded from behind the curtain:

– "Welcome! Hmph… Is Sadiq Khan here?"

– "Yes, at your service!" came the reply.

– "It seems you seek to test my wrath! Have you already forgotten what I told you today?"

– "I remember, Your Majesty! In fact, just as I arrived, I was informed that Mahammad Bey had entered the city through the upper gate with his servants."

– "Bring him to me!" the same shrill voice shouted from behind the curtain.

The guards, hearing the order, lined up from the palace to Mahammad Bey's mansion and began calling loudly until Mahammad Bey appeared and stood before the tyrant. Agha Mohammad Khan had begun to play his role. It had been over two weeks since he last punished anyone, so he had accumulated many offenders. When he was informed about the newly brought prisoners, Agha Mohammad Khan ordered the curtain to be opened. He revealed his wrinkled, rage-filled face to the prostrate crowd and shouted:

– "Five of them shall be crucified! As for the sixth one, Ali Mahammad Agha—since he was sent as an envoy to the Sultan of Turkiye by Ibrahim Khan and he is of the Seyyid lineage—he shall be strangled instead."

A few expert executioners immediately began to strangle him. Showing no fear, he gave himself over like a martyr and hurled curses at the tyrant. The others were bound and placed on crosses, which were then struck from below with axes to end the terrible spectacle. The unfortunate victims cried out in agony; their wails and the tyrant's merciless commands and curses filled those present with horror and anxiety. The executioners, seeing the crucified men thrashing in pain, carefully struck the crosses to avoid being splattered with blood.

The chief executioner then stepped aside and said to the tyrant:

– "Your Majesty! Should we throw the seventh criminal to the tigers? We've run out of crosses, and the animals haven't eaten today."

– "Yes," he replied. "But first, let his head be severed like the others, for tomorrow I intend to build a minaret—higher than any ever seen—out of the criminals' skulls."

At that moment, a man approximately forty years old, around 1.80 meters tall, with a strong neck, relatively long arms, stylishly yet simply dressed, blond, and clean-shaven, entered the palace courtyard. He confidently walked straight up to Agha Mohammad Khan, bowed slightly, but did not bow deeply—as if to suggest that was all that was required.

The courtiers, gripped by fear, exchanged ironic glances. Sadiq Khan Shaqaqi, however, threw himself to the ground and addressed Agha Mohammad Khan:

— Your Majesty! This is Mahammad Bey Javanshir[1].

— Yes! The true hero is butcher Mahammad!… There is no soldier in my entire army with such stature. Aren't his eyes truly beautiful? — Agha Mohammad Khan said, addressing Mirza Shafi.

— Yes! Indeed, may I be your sacrifice. Very beautiful, — Mirza Shafi replied, realizing from this hint that the Khan intended to gouge out this unfortunate man's eyes as well.

— Your Majesty! One should hear of a brave man's name, not see his face… — Mohammad Bey responded.

— No, I'm joking. I swear on my master's soul that among such statured men, only Lotf Ali Khan Zahidi, who was a bit shorter than you, comes to mind. By the way, we can continue talking tomorrow. It's already evening. Sadiq Khan! I entrust Mahammad Bey to your care, — the Khan muttered. Then turning briefly to everyone, he said simply: Dismissed, and retreated to his bedroom.

The son of the Khan, Mohammad Hasan Agha, had a nearly ruined estate about a quarter of a verst from the palace where Agha Mohammad Khan was staying. This estate belonged to Mohammad Bey's father, Mehrali Khan, and was also in near ruin. Sadiq Khan and Mahammad Bey silently walked there side by side. Traces of pain were clearly visible on their sorrowful but proud faces. Yet, they tried to hide their suffering from others. When they spoke to each other or to close companions, they could find no words of comfort. The night passed in this way until they were informed that one of Agha Mohammad Khan's courtiers wished to see Sadiq Khan. The men became even more anxious. Safarali Bey, the Khan's chamberlain, entered.

— What news have you brought from His Majesty? — Sadiq Khan greeted him.

— I come with a secret mission; please order everyone to leave the room except Mahammad Bey, — he replied.

Once everyone had left, the visitor glanced around and began to speak:

— Sadiq Khan, you are no doubt aware of the terrible consequences of our ruler's wrath today, and you surely know whom he is targeting. Mahammad Bey, by not handing over your sisters, you may have acted nobly. But, of

1 This historical figure is the subject of many legends, songs, and tales across our land. The people love him so much that even the bravery of others is often attributed to him. For that reason, we will later provide more detailed information about him

course, you also know what awaits you after repeatedly defeating the tyrant's finest troops. No doubt, during your conversation with him, you picked up on some things that do not bode well for you.

— Safarali Bey! — Sadiq Khan objected with fear and disbelief, — Are you in your right mind? Why do you speak such nonsense?

— Yes, Sadiq Khan, I am of sound mind. That's why I've taken the courage to tell you the truth: tomorrow, my fate will be the same as yours.

— Speak clearly then. What happened, and why did the Shah send you to me?

— The Shah didn't send me to you — I came of my own accord. And I came because: as soon as you left, he turned his anger on me and Abbas Bey and swore on his father's grave that tomorrow he would build two minarets of skulls. Atop one will be my skull and Mahammad Bey's, and atop the other, yours and Abbas Bey's. And surely, you know better than I how merciless he becomes once he swears on his father's grave.

— All of this is possible, — Sadiq Khan replied, softening his tone slightly, — but why would he be so angry with you?

— For the same reasons he's angry with you. Don't you know our despot? He unleashes his wrath with brutal cruelty on those under his rule. Ever since we began to distance ourselves from you, he pretended to show us favor. But now, it seems you've completely withdrawn from us. He always suspects that a plot is being prepared against him and suspects we're involved too. I sensed this in his talks with Mirza Shafi. He knows of our past loyalty to you and now, because he harbors suspicions about you, he blames us for not responding to his summons while still in the court.

— I swear to God, — Mahammad Bey interjected, — Safarali speaks the truth, because if he meant harm, he wouldn't be speaking like this. We must think not only about ourselves but about hundreds of other unfortunate souls as well.

— I believe him too, — said Sadiq Khan, — but what can we do?

— Sadiq Khan, this is not your burden, — Safarali interrupted. — Abbas Bey and I will do everything necessary to ensure all our survival. This is not like the past — back then, we were not in danger and such an opportunity did not present itself. All we ask is that you promise not to betray us to the tyrant's supporters. That's why I came to see you.

— We promise, we promise, — Mahammad Bey responded with heartfelt conviction. — Along with my servants, I am ready to sacrifice my life to rid

the world of this butcher. Just show us the way. If he had said even one more harsh word about me today, I would have jumped at him with the dagger hidden beneath my cloak.

— No, no! That would only cause unnecessary alarm. I told you, not to boast but to affirm, I only wanted to hear your promise. As for the rest, do not worry about a thing, — Safarali replied, and then left.

Before Agha Mohammad Khan's servant returns to his master's bedroom, let us take a look at the scenery of Shusha, trying to describe it from historical and topographical perspectives.

Even on a foggy day, anyone standing anywhere in the city looking north, northeast, or southwest would be mesmerized by the stunning view: the swirling mists and dark clouds strike against the dark peaks of the Karabakh mountains, circle around the whitening Caucasus mountains, and scatter upon touching them—sometimes briefly covering their clear silhouette. This breathtaking scene is reminiscent of the view observed by a traveler from a ship approaching the Kırım (Crimea) Peninsula. On stormy days, the ever-foaming, raging white waves appear as if they are about to engulf the ship, making the horizon disappear, lifting the ship skyward—and the peaks of Mount Ayı, Mount Çıtır, and other Crimean summits emerge into view.

To the northeast, the rocky mountains, with their protrusions and towers, resemble legendary giants proudly raising their crowned heads. From the southeast, Shusha is surrounded on both sides by a steep rocky gorge over 200 sazhens in height and about 100 sazhens wide. Atop this gorge stood a beautiful bastion, which Agha Mohammad Khan planned to fill with animal saddles to take the city[2].

This bastion, built on the other side of the city upon a rock with no visible path, resembles a nest. Though parts of the rock indicate there once was a road leading to it, the people of Shusha claim it was built by *giants* and *fairytales*[3] and that countless treasures were hidden there. Hence, the gorge is called the "Treasure Rock."

2 This bastion was recently destroyed by a man named Karbalayi Muhammad, a treasure hunter. In response to our question, he said he had found long, flat coins, human bones, and other items in the bastion.

3 Giant is a supernatural beings thought to be between humans and devils, fairytale is a supernatural being thought to be between humans and angels

Beneath that bastion, clinging to the rock, is a fortress from which a cold spring flows. In the most perilous times, this fortress served as a safe refuge for the population. On the opposite side of the gorge, directly above the river, the ruins of a stable can be seen. Above, in front of the fortress, there is a cave known as the Shahnazar Cave. It is believed that this cave connects, via an underground passage running beneath the city, to another endless cave located on the other side under the upper gate.

Perhaps the giants and fairies opened this passage under Shusha so that, in case of danger to their companions, they could thread a rope through it, gather the whole city perched on the rock, spread their enormous wings, and ascend to the skies with this precious bounty. Or perhaps the opposite—they would lift the treasure, then cast it down upon the sinful people like the fate of Sodom and Gomorrah...

From the south, when one gazes at Shusha from Mount Girs, the rock on which the city rests appears like a gigantic semi-circular figure, its outlines emerging from the mist, resembling an immense copper cauldron boiling due to the molten rock inside it. It is no coincidence that Agha Mohammad Khan, while exchanging insults with Ibrahim Khan, once said: «So-and-so! You sit inside a cauldron, gripping its handle, and think you are contending with me?! Bravo to you! If you dare, come out and face me!»

Now, dear reader, let us see what the angry despot's servant was boiling in that cauldron.

Safarali quickly returned to Abbas bey and whispered with him. Then both of them hid behind the door of Agha Mohammad Khan's bedroom. From behind the door, they could hear his confused and terrifying words. Abbas bey whispered to his companion that he was talking in his sleep—he had heard these same words several times since his friend had left.

At last, the assassins, invoking God and all the saints for help, unsheathed their swords, stormed into Agha Mohammad Khan's bedroom, and quickly leapt upon him under the faint light of the night lamp.

With great difficulty, Agha Mohammad Khan cries out: "Cursed ones! What are you doing?! You are destroying Iran!" He hastily throws his mace at the attackers. But it was too late — the assassins strike him in the chest and cut off his head.

They listen carefully… All is silent…

Hurriedly, they remove the diamond bracelets (Koh-i-Noor[4] and Darya-ye Noor[5]) from his wrists and return to their accomplices, who had been anxiously awaiting the outcome of the plot and had been unable to sleep.

Sadiq Khan and Mohammad Bey were in a state of fear and agitation. At times, they listened intently through the window towards the palace where the dreadful event was to occur; at other times, they went out into the yard under various pretexts to get news from their trusted men.

There's a knock at the door.

— "Who is it?"

— "It's us! Open up!"

The assassins of Agha Mohammad Khan, drenched in blood, enter the room bearing the precious items as proof of the killing. "*You can rest easy now!*" they announce.

— "Before we take any decisive action," Sadiq Khan begins, "we must be absolutely sure the cursed one is dead."

— "Of course," says Safarali, joining the conversation, and they all quickly head out.

Conclusion. Due to his mistrust, Sadiq Khan bows submissively and cautiously opens the door to the shah's bedroom. He steps in carefully. Safarali follows swiftly, kicks Agha Mohammad Khan's head with his foot onto the floor, lifts the blanket, and shows the still-warm wounds to confirm the death. Then both of them leave.

Town criers, speaking in Agha Mohammad Khan's name, summon the Shaqqaqi troops throughout the city and announce that the shah is sending them to Iran on an important mission. Meanwhile, Sadiq Khan confides to Mahammad Bey:

— "If by dawn this tragic news spreads everywhere, I won't be able to face Agha Mohammad Khan's men here, nor will I be able to reach the capital in time. But right now, capturing the capital, where all the provinces' treasures are gathered, is of utmost importance. Therefore, I must be the first to reach Tehran and seize control of all power. You, with your brave warriors and fearsome reputation, can easily handle this scattered army."

4 Koh-i-Noor—The Mountain of Light

5 Darya-ye Noor—The Ocean of Light

Thus, Sadiq Khan and Mahammad Bey parted ways. Sadiq Khan hurried off to Tehran to claim the throne of Iran; Mahammad Bey, under various pretexts, began gathering his supporters and awaited the break of dawn.

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Şəmsə Gülməmmədova *(Azərbaycan)*

ƏHMƏDBƏY CAVANŞİR TƏRƏFİNDƏN ŞUŞADA ŞAHIN ÖLDÜRÜLMƏSİ VƏ ŞUŞANIN TƏBİİ MƏNZƏRƏSİNİN TƏSVİRİ

Bu məqalədə 1797-ci ildə Ağa Məhəmməd şah Qacarın Şuşaya yürüşü, şəhərə daxil olması, orada törətdiyi vəhşiliklər və nəticədə onun sui-qəsd nəticəsində öldürülməsi təsvir olunur. Məlum olur ki, İbrahim xan şəhəri tərk etdikdən sonra Ağa Məhəmməd xan Şuşaya mübarizəsiz daxil olur və şəhər əhalisi üzərində terror hökmranlığı qurur. Məhbusların edamı, çarmıxa çəkilməsi, gözlərinin çıxarılması və kəllələrdən minarə düzəldilməsi kimi vəhşiliklər müstəbidin qəddarlığını göstərir. Bu hadisələr fonunda Məhəmməd bəy Cavanşirin cəsarəti və ləyaqəti ön plana çıxır. Ağa Məhəmməd xanın pişxidmətləri Səfərəli bəy və Abbas bəy onun qəddarlığından cana doyaraq sui-qəsd planı hazırlayır, bu plan Sadıq xan və Məhəmməd bəyin dəstəyi ilə həyata keçirilir. Nəticədə Ağa Məhəmməd xan öz yataq otağında qətlə yetirilir.

Məqalənin sonunda müəllif Şuşanın təbii mənzərəsini poetik və təsirli üslubda təsvir edir. Dumanlı dağlar, Xəzinə qayası, yeraltı keçidlər və pərilərlə bağlı əfsanələr vasitəsilə Şuşanın həm strateji, həm də mistik əhəmiyyəti vurğulanır. Bu mətn təkcə Qarabağ tarixinin dramatik bir səhifəsini əks etdirmir, həm də o dövrün ictimai-siyasi mənzərəsini və xalqın qəhrəmanlıq ruhunu ortaya qoyur.

Açar sözlər: Ağa Məhəmməd Şah Qacar, Şuşa yürüşü 1797, Şuşada vəhşiliklər, Kəllə qülləsi, Məhəmməd bəy Cavanşir.

Шэмсе Гюльмамедова (Азербайджан)

УБИЙСТВО ШАХА В ШУШЕ ПО ИНИЦИАТИВЕ АХМЕД-БЕКА ДЖАВАНШИРА И ПРИРОДНО-ГЕОГРАФИЧЕСКОЕ ОПИСАНИЕ РЕГИОНА

В статье описывается поход Ага Мухаммеда шаха Каджара на Шушу в 1797 году, его вход в город, совершённые им зверства и последующее убийство в результате заговора. После того как Ибрагим хан покинул город, Ага Мухаммед хан беспрепятственно вошёл в Шушу и установил режим террора над её жителями. Казни, распятия, вырезание глаз и строительство минарета из черепов демонстрируют жестокость тирана. На фоне этих событий выделяется мужество и достоинство Мухаммед бека Джаваншира. Пищхидметы Ага Мухаммед хана — Сафар Али бек и Аббас бек — устав от его жестокости, разработали план покушения, который был осуществлён при поддержке Садык хана и Мухаммед бека. В итоге Ага Мухаммед хан был убит в своей спальне.

В завершение статьи автор поэтично и выразительно описывает природную красоту Шуши. Через упоминания о туманных горах, скале Хязине, подземных переходах и легендах о феях подчеркивается стратегическое и мистическое значение города. Этот текст не только отражает драматичную страницу истории Карабаха, но и раскрывает общественно-политическую картину того времени и героический дух народа.

Ключевые слова: Ага Мохаммед-хан Каджар, поход на Шушу 1797, зверства в Шуше, башня из черепов, Мохаммед бек Джаваншир.

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ACOUSTIC ANALYSIS OF RESONANCE STRATEGIES IN THE SINGING OF AZERBAIJANI TENOR BULBUL ACROSS THREE VOCAL GENRES

Abstract. The article examines the vocal rendition of Murtuza Mammadov (Bulbul) in three genres—mugham, opera, and classical romance—using *Praat, VoceVista*, and *Sopran*. It shows that he amplified sound not through the classical singer's formant (2.5–3.5 kHz), but by tuning lower formants, creating peaks at 1.3–1.5 kHz. His unique "double tuning" (aligning F_1 and F_2 with harmonics) is documented for the first time, bringing his approach closer to L.Pavarotti and elements of belting. The study highlights Bulbul's synthesis of national tradition and academic technique, and suggests pedagogical value for modern vocal training.

Key words: Bulbul (Murtuza Mammadov), formant-harmonic tuning, acoustic analysis, cross-genre vocal strategy, vocal pedagogy.

Introduction. This study examines Murtuza Rza oglu Mammadov (Bulbul), who blended mugham with European bel canto, forming the basis of the Azerbaijani vocal school. For the first time, his resonance strategies are compared across mugham, opera, and romance-ghazal using advanced acoustic tools. Spectral analysis of /a/ and /i/ reveals how he tuned formants to achieve distinct expressive and stylistic effects.

Bulbul as a phenomenon of vocal synthesis: historical and pedagogical context. Bulbul occupies a central place in Azerbaijani music as founder of the national vocal school, uniting mugham with opera and classical romance. He became the first Muslim vocalist to study in Italy, including at La Scala, and by merging Azerbaijani singing with European bel canto "created a new vocal school" [3, p. 20]. This East–West synthesis secured him lasting fame

and a place in world vocal heritage [3, p. 6]. As a pedagogue, he stressed that academic technique should reveal rather than suppress the Azerbaijani voice, which explains his cautious adoption of vibrato and European methods in mugham [2, p. 36]. On his initiative, the first Scientific Research Music Cabinet was founded in 1931 at the Azerbaijan State Conservatoire to collect folklore and study professional traditions. In works of the 1930s–1950s, Bulbul pioneered the study of *khanende* and *ashiq* practice. He analyzed register features, introduced folk terms such as "ağ səs" ("white voice"), "cır səs" ("immature voice"), and "yağlı səs" ("fat voice") [4, p. 194], and emphasized high-register techniques like *hal, gushe,* and *zangule* as markers of mastery [2, p. 40]. His writings remain a key source for understanding mugham performance. Research gap. Despite many studies on Bulbul's legacy, including his own writings on *khanende* and *ashiq* technique [1], no comprehensive acoustic and physiological analysis of his performance strategies has yet been made using modern spectral tools or comparisons with Western practice.

The interpretation of the main material. Contemporary acoustic approaches to the analysis of singing voices. To understand Bulbul's resonance methods, one must recall the basics of vocal acoustics. Phonation produces a fundamental frequency (F_0) and harmonics that shape timbre. The vocal tract acts as a resonant filter, with formants—resonance frequencies determined by tongue, jaw, lips, soft palate, and larynx positions [19, pp. 2, 6]. The first formant (F_1) reflects pharyngeal volume and jaw opening, the second (F_2) – oral cavity resonance and tongue placement. These are key to vowel distinction. Formants shape not only vowels but also vocal power. When a harmonic aligns with a formant, resonance amplifies it, brightening the voice without extra effort [9, p. 184]. At low and mid ranges, harmonics align naturally, but at higher pitches vowel adjustments are needed to sustain clarity [9, p. 184]. Classical singing addressed this through formant tuning—articulatory shifts that let formants track F_0. The most common tenor strategy is $F_2 \rightarrow H_3$ alignment, producing a 1.4 kHz peak strong enough to cut through orchestral sound [10, p. 1024; 14; 16, p. 304]. Another is the singer's formant, a 2.5–3.5 kHz cluster of F_3–F_5 created by narrowing the epilaryngeal tube [19, p. 7; 20, p. 843], especially in baritones and tenors [20].

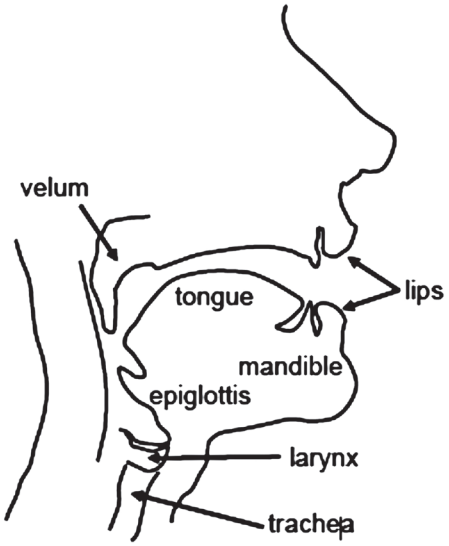


Figure 1. Midsagittal diagram of the articulators [19, p. 2].

Non-classical genres use other patterns: country and musical theatre rely on microphones [18, 21]; belting raises $F_1 \approx 2F_0$, boosting the second harmonic for a brassy sound [11]; chamber and mic-assisted singing often applies $F_2 \rightarrow H_4$ tuning (~1.9 kHz), enhancing clarity on /i/ and /u/ [15]. Some female belters also show a 3.8–4 kHz peak from laryngeal raising [12]. No single resonance setup fits all contexts. Pedagogically, singers must learn to sense where reinforcement is needed and shift formants accordingly, balancing projection, clarity, and vocal health [11, 14, 15, 16]. This framework informs the present study of Bulbul, analyzing how he adapted resonance strategies in mugham, romance-ghazal, and opera.

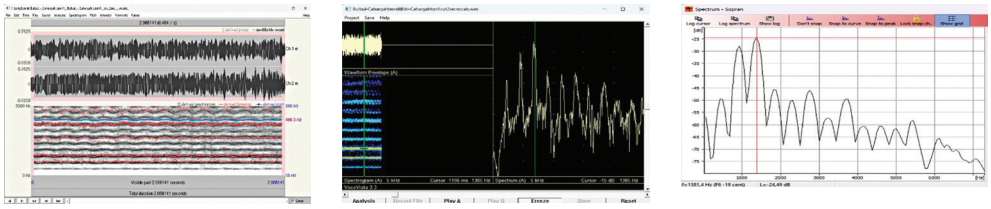
Research aims and objectives. This article analyzes Bulbul's vocal tuning on the vowels /a/ and /i/ in high notes across three styles: mugham, Azerbaijani romance-ghazal, and opera. Research questions: 1) how did Bulbul adapt his vocal tuning to different genres? 2) What acoustic strategies enhanced his timbre? 3) How comparable was his approach to Western singer's formant practice?

Spectral analysis identifies the presence of the singer's formant and the tuning of F_1 and F_2. The results are compared with data on tenors such as Luciano Pavarotti and Plácido Domingo, revealing how Bulbul balanced *khanende* timbre with academic vocal demands.

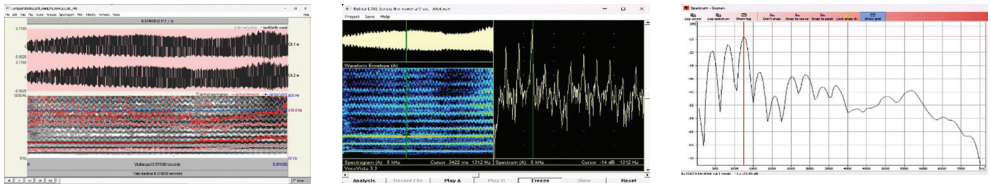
Method, methodology, instrumentation. For the analysis, three historical recordings by Bulbul were selected: the mugham *Çahargah Təsnifi*; the romance-ghazal "Sənsiz" (1941, U. Hajibeyli / N. Ganjavi); and the aria "Sevdim səni mən, ey Nigarım" from Hajibeyli's opera *Koroğlu*. High-note fragments on /a/ and /i/ were extracted as follows: *Çahargah Təsnifi* – [a], [i] on B♭4; "Sənsiz" – [a], [i] on A♭4; "Sevdim səni mən, ey Nigarım" – [a] on G4, [i] on F♯4. To compare Bulbul's resonance strategies with leading operatic tenors, these fragments were set against the final B♭4 of "Celeste Aida" (G.Verdi), specifically the vowel [o] in sol as sung by Pavarotti and Domingo, following Miller's analysis [14]. The vocal line in the commercial recordings was isolated from accompaniment, resampled from 48,100 Hz to 16,000 Hz to reduce high-frequency noise. The analysis employed three software tools. *Sopran* [17] generated Long-Term Average Spectrum (LTAS) curves, identified harmonics and formants, and detected spectral peaks in the 2–4 kHz range, enabling reliable assessment of the singer's formant. *Praat*, a standard tool in acoustic phonetics [7], measured fundamental frequency (F_0) and formants F_1–F_2, testing the hypothesis of formant–harmonic tuning. *VoceVista* [24] provided interactive visualization of amplitude spectra and resonant peaks.

Results of acoustic analysis. This section presents the acoustic analysis of Bulbul's vocal fragments. Figure 2A shows the vowel [a] on B♭4 from *Çahargah Təsnifi*. In *Praat*, the waveform (left image) and spectrogram (0–5000 Hz, right image) reveal F_2 aligned with the third harmonic (H_3), while F_1 stays near 931 Hz, reinforcing H_2. *VoceVista* confirms this with a clear spectral peak at ~1380 Hz, visible both in the spectrogram and amplitude spectrum. *Sopran* analysis (middle image) supports these findings. No peaks appear in the 2.5–3.5 kHz range of the classical singer's formant. Thus, Bulbul enhances the third harmonic by tuning F_2 upward.

A. Mugham *Çahargah Təsnifi*



B. Romance-ghazal “Sənsiz”



C. Aria “Sevdim səni mən, ey Nigarım” (opera *Koroğlu)*

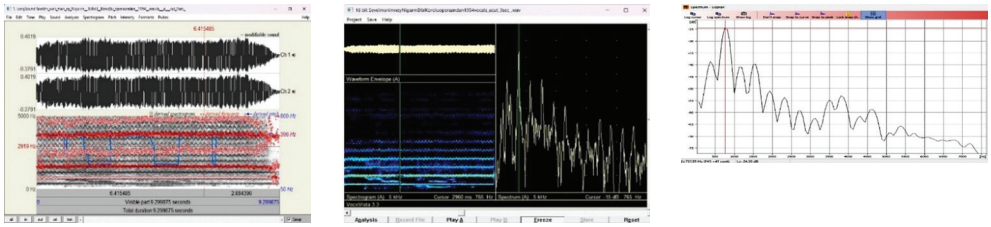
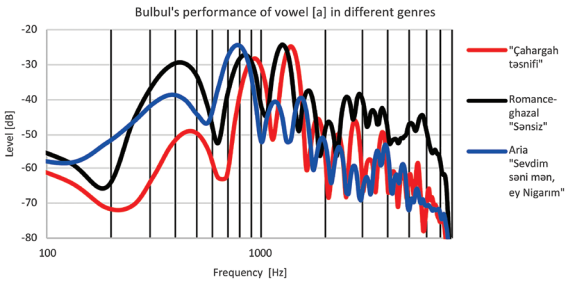


Figure 2. Acoustic representation of the vowel [a] in three genre fragments by Bulbul: left — *Praat* spectrogram; right — *VoceVista* amplitude spectrum; bottom — *Sopran* acoustic spectrum.

Figure 2B presents the acoustic characteristics of the vowel [a] (nominally [ə] in the word *afət*) on A♭4 from the romance-ghazal “Sənsiz”. The spectrograms show a consistent alignment of F_2 with H_3, indicating the implementation of the “F_2-to-H_3” tuning strategy. The amplitude spectra generated by *VoceVista* and *Sopran* demonstrate a clear dominance of a peak around 1.3 kHz. Figure 2C presents the acoustic characteristics of Bulbul’s rendition of the vowel [a] on G4 from the aria “Sevdim səni mən, ey Nigarım”. F_1 is located around 757 Hz, aligning with H_2, while F_2 at approximately 1.5 kHz coincides with the H_4. However, according to the amplitude spectrum, H_2 appears as the most prominent peak, indicating the dominance of the “F_1-to-H_2” tuning strategy.

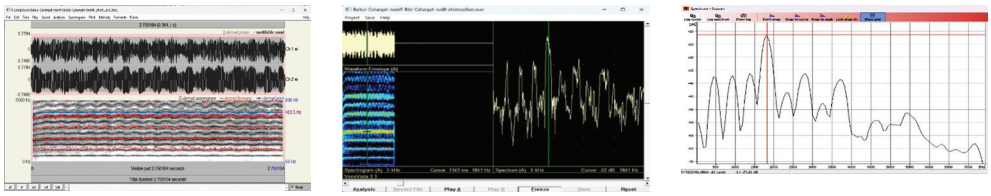


Graph 1. Superimposition of LTAS curves of Bulbul’s renditions of the vowel [a] in three different genres.

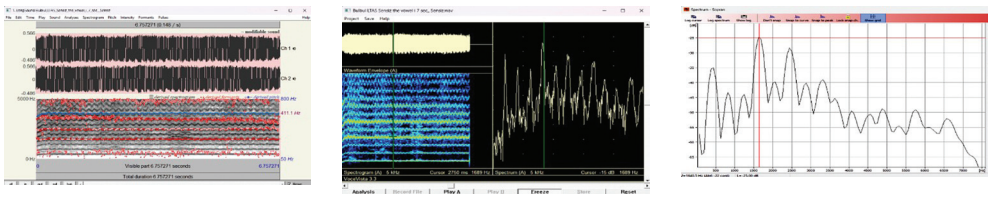
Graph 1, generated in Excel based on numerical data obtained through spectral analysis in the *Sopran* software, presents a superimposition of LTAS curves of the vowel [a] from three genres performed by Bulbul. The graph shows that in the typical singer's formant range (approximately 2.5–3.3 kHz), no pronounced peaks are present. In all three LTAS curves, the most prominent spectral peaks are concentrated below 2000 Hz. Thus, regardless of genre, Bulbul consistently reinforces the vowel [a] through formant–harmonic tuning by aligning F_1 and F_2 with a dominant harmonic.

Figures 3A–C below illustrate the acoustic features of the vowel [i] as sung by Bulbul across three genres.

A. Mugham *Çahargah Təsnifi*



B. Romance-ghazal "Sənsiz"



C. Aria "Sevdim səni mən, ey Nigarım" (opera *Koroğlu)*

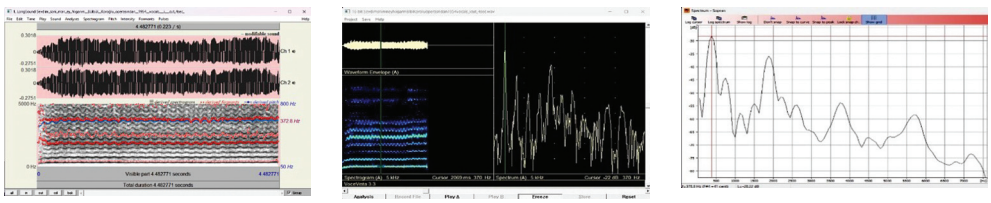
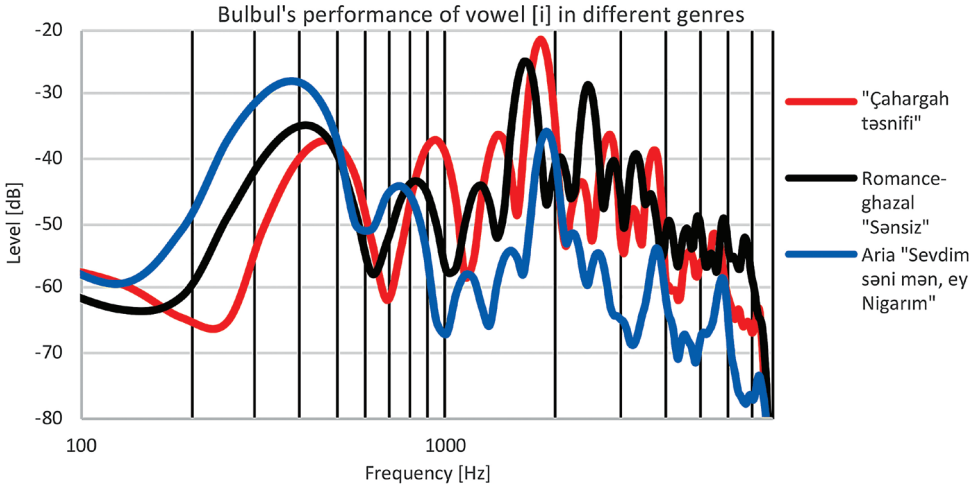


Figure 3. Acoustic representation of the vowel [i] in three genre fragments by Bulbul: left — *Praat* spectrogram; right — *VoceVista* amplitude spectrum; bottom — *Sopran* acoustic spectrum.

Figure 3A shows the acoustic characteristics of the vowel [i] on B♭4 from *Çahargah Təsnifi*. The spectrograms display a stable alignment of F_2 with H_4, which corresponds to a dominant spectral peak at around 1.8 kHz. Figure 3B presents the acoustic characteristics of the vowel [i] on A♭4 from the romance-ghazal "Sənsiz". The spectrograms reveal an alignment of F_2 with H_4, as well as F_3 with H_6. Since H_6 lies within the typical singer's formant region, this suggests that the performer may be employing two amplification strategies simultaneously. Figure 3C illustrates the vowel [i] on G4 from the aria "Sevdim səni mən, ey Nigarım". The spectrograms show F_1 aligned with H_1, i.e., the fundamental frequency around 378 Hz, and F_2 aligned with H_5. The amplitude spectra demonstrate the strongest spectral peak at H_1, indicating the dominance of the "$F_1 \rightarrow H_1$" tuning strategy.

Graph 2 compares LTAS curves of the vowel [i] across three genres. In the romance-ghazal and tesnif, a clear peak around 1.7–1.8 kHz shows F_2–H_4 alignment, with the romance also displaying a plateau near 2.5 kHz linked to H_6 and a singer's formant cluster. In the aria, the strongest peak is at the first harmonic (~370 Hz), with F_2 tuned to H_5. Overall, Bulbul applies varied strategies for [i], combining formant–harmonic tuning with occasional use of the singer's formant depending on style.



Graph 2. Superimposition of LTAS curves of Bulbul's renditions of the vowel [i] in three different genres.

Discussion. The analysis shows that Bulbul consistently reinforced high notes through formant–harmonic tuning. Most fragments displayed peaks below 2 kHz, with only the vowel [i] in the romance-ghazal producing a singer's formant cluster (~2.5–3.5 kHz). For [a], reinforcement appeared at 1.3–1.5 kHz: in mugham and romance via F_2–H_3 alignment, and in the aria via F_1–H_2. These strategies enhanced brightness and projection without strain, exemplifying the "$F_2 \rightarrow H_3$" technique [14, 16]. Bulbul achieved this intuitively through vowel modification, as in mugham [i], which shifted toward an [e]/[a]-like quality with F_1 raised (~0.9 kHz) and F_2 lowered (~1.8 kHz) [9, p. 184]. The romance-ghazal also showed dual alignment (F_2–H_4, F_3–H_6), while the aria displayed F_1–H_1 and F_2–H_5 with the fundamental (~378 Hz) dominant. Overall, Bulbul demonstrated flexible control of F_1 and F_2, adapting resonance strategies to balance brilliance with stylistic demands.

Bulbul's resonance strategy can be compared with 20th-century tenors Luciano Pavarotti and Plácido Domingo, both noted for their B♭4 in "Celeste Aida". Bel canto schools differ in reinforcing this pitch. Miller [14, p. 2] found that Domingo used a classic singer's formant cluster near 2.8 kHz by amplifying H_6, while Pavarotti employed precise formant tuning, aligning F_2 with H_3 to produce a peak around 1.4 kHz—about 500 Hz above average speech F_2—enhancing clarity and ring [14, p. 3].

Pavarotti achieved loudness through formant–harmonic tuning ($F_2 \rightarrow H_3$), while Domingo relied on clustering higher formants (F_3–F_5). Bulbul's approach was closer to Pavarotti's: he consistently reinforced a 1.3–1.5 kHz peak and avoided the ~3 kHz singer's formant, preserving the open timbre of mugham. This absence can be seen as a deliberate artistic choice to maintain national color in operatic contexts. A recent study [5] identified a distinct "mugham formant," different from the classical singer's formant [5, p. 41], and noted that mugham singers often retain chest register in the high range (zil), resembling belting. Features such as a raised larynx and a megaphone-shaped tract—common to both mugham and belting—are relevant to Bulbul's strategy.

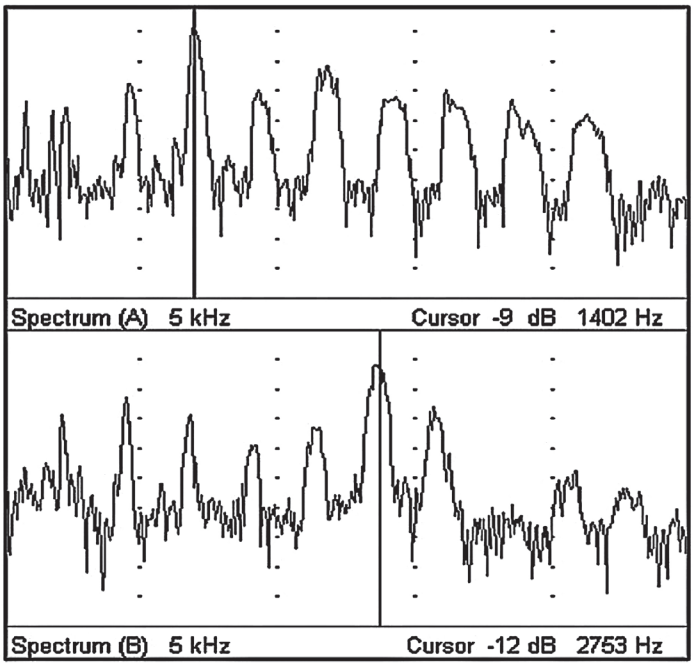


Figure 4. Energy spectra of the B♭4 from "Celeste Aida" by L. Pavarotti (top) and P. Domingo (bottom), showing dominant harmonics [14, p. 2].

Parallels with contemporary belting are also evident: raising $F_1 \approx 2F_0$ makes the second harmonic dominant in the 1–2 kHz range [11; 22; 23]. A similar effect appears in the aria fragment on /a/, where F_1 aligns with H_2. Overall, Bulbul applied several tuning mechanisms ($F_2 \rightarrow H_3/H_4$, $F_1 \rightarrow H_2$, $F_1 \rightarrow H_1$), sometimes in combination with the singer's formant, balancing operatic projection with *khanende* timbre. His "dual" resonance amplification—aligning multiple formants with different harmonics—shows refined vocal-tract control gained through long training. The novelty of this study is that Bulbul's resonance strategies are documented acoustically for the first time. While earlier works noted his synthesis of mugham and bel canto, the mechanisms remained unclear. The findings show that he fused Eastern tradition with Western technique not only stylistically but acoustically, through integrated formant tuning. In conclusion, Bulbul created a unique resonance signature, distinct from both opera and traditional singing yet incorporating both, enriching the understanding of resonance strategies among singers.

Conclusion. The analysis of Bulbul's resonance strategies offers valuable lessons for vocal pedagogy. It shows that effective projection need not rely solely on the classical singer's formant [13, p. 48], but can also be achieved through flexible, auditory-based formant tuning. Bulbul exemplified this long before acoustic tools existed, demonstrating how singers can adapt formant positions to context while preserving vocal health and stylistic clarity [2, p. 36]. Spectral analysis further suggests practical applications: exercises that train singers to reinforce different harmonics (e.g., $F_2 \rightarrow H_3$ or $F_1 \rightarrow 2F_0$) can expand timbral options and foster safer, more expressive performance [8; 14]. Integrating such strategies into pedagogy encourages a holistic approach that unites cultural identity with acoustic awareness, equipping singers to navigate both traditional and modern genres [12].

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Aleksandriya fon Brüseldorff *(ABŞ/Azərbaycan)*

AZƏRBAYCANLI TENOR BÜLBÜLÜN İFASINDA ÜÇ VOKAL JANR ÜZRƏ REZONANS STRATEGİYALARININ AKUSTİK TƏHLİLİ

Məqalə Murtuza Məmmədovun (Bülbülün) muğam, opera və klassik romans janrlarında vokal ifasını *Praat*, *VoceVista* və *Sopran* proqramlarının köməyi ilə təhlil edir. O, səsi klassik oxuma formantı (2,5–3,5 kHz) hesabına deyil, aşağı formantları tənzimləyərək (1,3–1,5 kHz) gücləndirirdi. İlk dəfə onun "ikili tənzimləmə"si — F_1 və F_2-nin harmoniklərlə uyğunlaşdırılması — sənədləşdirilir; bu, onun texnikasını Pavarotti və beltinq üslubunun bəzi elementlərinə yaxınlaşdırır. Tədqiqat Bülbülün milli ənənə ilə akademik texnikanı sintez etdiyini vurğulayır və bu yanaşmanın müasir vokal hazırlığı üçün pedaqoji dəyərini göstərir.

Açar sözlər: Bülbül (Murtuza Məmmədov), formant-harmonik tənzimləmə, akustik təhlil, janralararası vokal strategiya, vokal pedaqogikası.

Александрия фон Брюсельдорфф *(США/Азербайджан)*

АКУСТИЧЕСКИЙ АНАЛИЗ РЕЗОНАНСНЫХ СТРАТЕГИЙ В ПЕНИИ АЗЕРБАЙДЖАНСКОГО ТЕНОРА БЮЛЬБЮЛЯ В ТРЁХ ВОКАЛЬНЫХ ЖАНРАХ

Статья анализирует вокальное мастерство Муртузы Мамедова (Бюль-бюля) в мугаме, опере и классическом романсе с помощью программ *Praat*, *VoceVista* и *Sopran*. Он усиливал звук не через классический певческий формант (2,5–3,5 кГц), а за счёт настройки нижних формантов (1,3–1,5 кГц). Впервые зафиксирована его «двойная настройка» (F_1 и F_2 с гармониками), сближающая его технику с Поваротти и элементами бэлтинга. Работа подчёркивает синтез национальной традиции и академической школы, а также её педагогическую ценность.

Ключевые слова: Бюльбюль (Муртуза Мамедов), формантно-гармоническая настройка, акустический анализ, межжанровая вокальная стратегия, вокальная педагогика.

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ALIM QASIMOV'S CREATIVE PHENOMENON AS A SYMBOL OF RETURNING TO ROOTS IN THE MUGHAM PERFORMANCE TRADITION

Abstract. The article we present discusses the unique role and significant contributions of Alim Qasimov, who has been selected for his creative role in the development of mugham, an art form originating from the East. In the article, we attempted to briefly describe Alim's distinctive qualities and artistic attributes, as well as to highlight the main factors contributing to his success as a performer. Additionally, we discussed Alim Qasimov's approach to blending tradition and modernity in mugham art, as well as innovations in his performance characteristics.

Key words: mugham art, tradition, vocalist performance, Alim Qasimov, folk music.

Introduction. Mugham is an extensive classical example of an orally transmitted professional musical art form. This cultural heritage extends beyond Azerbaijan to the Near East and Central Asian countries. Rooted in antiquity, mugham holds significant historical, philosophical, and spiritual value, characterized by its unique intonation and performance style. While it features free rhythm and a propensity for improvisation, it is also governed by specific rules. In contemporary times, the study of mugham has been advanced by musicologists, yielding substantial scholarly information.

In musicology, the study of mugham—which includes both its vocal and instrumental manifestations—has long been a prominent area of study that draws students' attention. In the early 1950s and 60s, most people thought of mugham as folklore. Later reassessments, however, acknowledged it as a traditional art form essential to the Eastern cultural legacy in general as well

as Azerbaijani culture specifically. After the country gained its independence and ideological limitations were lifted, interest in mugham was rekindled and examined from a fresh angle.

The interpretation of the main material. Azerbaijani Mugham is a distinctive musical tradition that has retained its relevance. It continues to attract scientific interest and is actively studied by musicologists. Azerbaijani culture, having transcended national borders, is widely admired by numerous nations. This is evidenced by the warm reception of Azerbaijani mughams, folk songs, and symphonic works in various countries. The international acclaim of the renowned singer Alim Qasimov, who has captivated audiences in many prestigious venues over the past two decades, underscores this point. His performances are far from ordinary events; they reflect societal developments impacting national music and its performance principles. From the mid-19th century formation of Azerbaijani mugham to the rise of Alim Qasimov, the genre has evolved to acquire new philosophical depths. Qasimov, while preserving tradition, epitomizes contemporary mugham performance. His ability to resonate with diverse audiences, irrespective of language, attests to his profound impact. Understanding his art requires an appreciation of Eastern paradigms, as Qasimov's unique style and interpretation position him among the foremost influencers in the development of mugham.

Music transcends linguistic and racial boundaries, and Alim Qasimov's performances are universally cherished. Mugham, although intricate and profound, does not necessitate a musician's expertise for appreciation. Qasimov not only performs mugham but also conveys its spirit and his personal emotions through expressive movements and gestures. The vitality of his performances is palpable from the outset. Music, akin to light originating from a singular source, adheres to natural laws and developmental rhythms. Qasimov's broad acceptance across linguistic boundaries highlights the necessity of his unique approach. His performances, deeply felt and unconfined by rigid structures, preserve tradition while expressing every nuance and emotion. His creative environment and resilience in the face of challenges have significantly shaped his artistic development.

In mugham, the unity of voice and words is pivotal, shaping the spiritual values of the people. As the saying goes, «Some music makes you nod your head, some music makes you tap your feet,» implying that certain music stimulates thought while other forms evoke emotions. This unity directly impacts the listener's consciousness. Qasimov's reflections confirm this:

“Through mugham, I feel the real world. Each mugham structure is a means of understanding the connection with nature, the transcendental, and the spiritual environment. Mugham is filled with spiritual, infinite, and inexhaustible power. Poetry also plays an important role in mugham. Although ghazals mainly express love, like music, they transcend specific interpretations, reaching the hearts of listeners as philosophical reflections or dedications to love.”

Qasimov’s exceptional memory enables him to retain complex ghazals and dastgahs, reinforcing the unity of words and music. His innovative style, distinct from his predecessors, vividly conveys the meter of ghazals in dastgahs, and he has expanded rhythmic mugham performances by incorporating tasnifs, songs, and instrumental episodes. His prowess on the daf and qaval demonstrates his exceptional rhythmic precision and unique sound, integral to his singing.

Young contemporary mugham singers should emulate Qasimov. Issues such as rhythm problems or inadequate proficiency in playing the qaval often necessitate the inclusion of the naghara, disrupting the traditional sazanda ensemble. Furthermore, young singers frequently shorten dastgahs, err in ghazal selection and pronunciation, and struggle to convey mugham’s essence. Thus, possessing a beautiful voice alone is insufficient for mastery.

The art of singing is intrinsically linked to mugham, a musical embodiment of folk creativity transmitted orally through generations. People’s Artist Bulbul emphasized that the development of mugham is closely tied to its performers, citing singers who created programmatic works and established a unique school of singing respected across the Near East.

For Alim Qasimov, the essence of his art lies in the audience and the sanctity of mugham. His performances transcend the ordinary, immersing listeners in the profound world of words and art. One of his greatest qualities is his humility and willingness to acknowledge what he does not know, akin to Socrates’ philosophy: ‘I know that I know nothing.’ This mindset drives Qasimov’s continuous exploration within the vast realm of mugham, as he articulates: “The world of mugham is an infinite ocean. Though many may dive into it, few reach its depths. I also believe in myself”.

To foster and preserve the mugham tradition, Qasimov has engaged with master artists, orientalists, and philologists, continuously educating himself. His performances, characterized by their originality and innovation, vividly convey the meter of ghazals and expand rhythmic mugham’s characteristics,

as evident in the rhythmic mugham «Mani-Ovshari.» His contributions signify the development of mugham art in the 20th century.

Renowned contemporaries such as Haji Mammadov, Bahram Mansurov, and others have accompanied Qasimov. His wide vocal range, clear diction, precise musical sense, and exceptional qaval playing are divinely endowed talents. His ability to perform all mughams freely and his proficiency with the saz and tar enhance his musical precision.

It is undeniable that the state has shown concern, interest, and attention for this art form in modern times. This dedication is demonstrated by the abundance of academic papers, research projects, and scientific inquiries on instrumental and vocal performances. These studies are a priceless tool for teaching the next generation important and fascinating facts about our musical history. The Azerbaijani people's national treasure, Mugham, embodies their history, culture, and future.

In conclusion, while many names in mugham may be forgotten, Alim Qasimov's legacy will endure as a national treasure. His art is crafted for the future, and his unique contributions continue to elevate the tradition of mugham.

I will end by quoting the renowned musicologist Zemtsovsky, who said, «Azerbaijani mugham is an art that blazes with a love of life, as powerful as the jewels of the Renaissance, born from spiritual tension, and possessing great aesthetic perfection.»

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Ləman Rüstəmli ***(Azərbaycan)***

ALİM QASIMOVUN YARADICILIQ FENOMENİ – MUĞAM İFAÇILIQ ƏNƏNƏSİNİN KÖKLƏRƏ QAYIDIŞIN SİMVOLU KİMİ

Bu məqalə, Şərqin muğam sənətinin inkişafına əsaslı töhfə olan Alim Qasımovun yaradıcılığına həsr olunmuşdur. Məqalə, Alim Qasımovun musiqi sahəsindəki unikal cəhətlərini və sənət keyfiyyətlərini vurğulamağa çalışır və onun ifaçılıqda uğur qazanmasının əsas amillərini təqdim edir. Əlavə olaraq,

Alim Qasımovun muğam sənətinin ənənələri ilə müasir yanaşmasından və ifa xüsusiyyətlərindəki yeniliklərindən də bəhs edilir.

Açar sözlər: muğam sənəti, ənənə, xanəndə ifaçılığı, Alim Qasımov, xalq musiqisi.

Ляман Рустамлы ***(Азербайджан)***

ТВОРЧЕСКИЙ ФЕНОМЕН АЛИМ ГАСЫМОВА КАК СИМВОЛ ВОЗВРАЩЕНИЯ К ИСТОКАМ ТРАДИЦИИ ИСПОЛНЕНИЯ МУГАМА

В представленной статье обсуждается уникальная роль и значительные вклады Алима Касымова, который был отмечен за свой творческий вклад в развитие мугама, искусства, зародившегося на Востоке. В статье мы постарались кратко описать отличительные качества и художественные черты Алима, а также выявить основные факторы его успеха как исполнителя. Кроме того, мы обсудили подход Алима Касымова к сочетанию традиции и современности в мугаме, а также новации в его исполнительских характеристиках.

Ключевые слова: мугам, традиция, вокальное исполнение, Алим Касымов, народная музыка.

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"LIVELIER THAN ALIVE": PERFORMATIVE GESTURE AND INTERACTIVE THEATRE. PERFORMANCE AS ANTI-THEATRE

Abstract. In the article the author examines the concept of performance, which has become very popular recently, in the context of interactive theatre. The analysis from this point of view, together with the consideration of new theatrical concepts of theatrical theorists, the experience of experiments of theatrical practitioners from the end of the 20th century to the present day, allows us to give a more precise definition of the concept of "live theatre".

Key words: interactive theatre, orthodox theatre, performative, live theatre, Erica Fischer-Lichte.

Introduction. In the context of expanding the boundaries of traditional theatre space, the so-called "art of action", including performance, happening, actionism, etc., occupies a special place. Combining elements of various arts, it allows artists to express their thoughts and emotions through movement, through space, use of unusual props or even participation of the audience in the process of performance. This article will discuss the problems of defining the concept of "performance" and its similarities and differences from traditional and interactive theatre.

The interpretation of the main material. Performance is commonly understood as a "live" presentation of an artistic work related to the performing arts. The first person to use the word performance as a defining term in relation to his work was John Cage, who used this term in the poster of his work 4'33". Performance is an interdisciplinary form of contemporary art that expresses a concept through an action performed by a

performer (or several), with minimal or no invention of expressive means, the presence of formal or personal experimentation and the inclusion of the audience in the space of the artwork. Unlike traditional ("orthodox") [9] theatre, performance does not seek to create a finished dramaturgical structure or a continuous plot. Rather, it is a momentary manifestation of an artistic idea or concept. Performance has no script, actor, director and is not improvisation. Performance has a structure, namely a starting point "given" and a presumed "goal" whose existence it explores.

Unlike the traditional artistic work or act, which is creative in relation to the object it creates outside itself, and the theatrical gesture, which is creative in relation to what it imitates or represents, the performative gesture is creative only in relation to itself. In this sense, it does not produce, repeat, or refer to any other aesthetic, artistic, or social phenomenon, but is rooted in the pure physical presence of artist and audience united here and now in the space of performance – a space where the world of art and the world of life merge and blend.

Thus, when studying performance from the very beginning we are faced with the problem of identifying the object itself, or the category of objects of study. The expressive means used by performers are so disparate and multifaceted that any attempt at systematization seems doomed to failure. The renowned performance studies scholar Roselee Goldberg [4] argues that performance resists categorization within a particular typology of artistic creation precisely because it is based on the idea that creative means are potentially limitless. Performance seeks to escape the confines of any definition, playing with the boundaries between disciplines and genres, visual art and theatre, performance and ritual. While any definition of performance may not be exhaustive and fully describe the phenomenon, it is possible to highlight its identity, which is that performance always seeks to place the physical presence of the artist and their audience as the aesthetic focus, deliberately abandoning any other instrument of artistic mediation between author and audience.

Erika Fischer-Lichte [4, p.158] writes in this regard that performance art replaces "artefacts with fleeting, unique and unrepeatable processes"; it resists the temptation to "create artworks like artefacts and commodities and replaces them with the creation of ephemeral events".

Broadly speaking, performance is an action or series of actions. However, as David Davies [3, p.4] rightly points out, not all actions are performance

art. Writing this article or reading it, for example, is a kind of action but does not qualify as performance. Therein lie the two criteria of performance art: all actions can qualify as performance when they are deliberately intended to be perceived as performance and are intended to be shown or presented to an audience.

Let us focus on the first criterion. To say that performances are actions that have a purpose is to say that they are intentional events, implicitly or explicitly directed towards a certain result. In this sense they differ from involuntary actions or simple automatic bodily movements and reflexes. But performance is also and above all an action that has to be shown, presented to someone, it is intended for an audience. Performance implies the complementarity of two functions – to show and to watch.

Performance art is shaped by dramaturgy and stage direction. The audience's perception of time and space is strongly influenced by the context of the story. On stage, the actor performing a role gives his body and mind to the character. The character's image is conceived and formed during the rehearsal process, after which it materializes on stage. Unlike an actor, a performer or performance artist does not hide behind the image of the character, instead they present themselves and their unique experience. One of the most fascinating features of performance art is that, unlike theatre, what happens on stage is not fiction, quite the contrary: the performer gives the audience the most "true" part of themselves; they do not fit into a role, but rather strip away the ones that everyday life sometimes imposes.

A play in the theatre also by definition requires an audience, but not all plays are equally aimed at the audience. Plays in traditional "orthodox" theatre focus on the play, not on the audience in the auditorium. The reaction of the audience in this case is one of the secondary factors influencing the result. Whereas the actions of performers are determined by the presence (and often the reaction) of the audience. The specific "live" mediality ("liveliness") of performance consists in an interactive (sometimes even conflictual) meeting between performers and spectators. From this encounter emerges a mechanism that Fischer-Lichte [5] calls the "feedback loop": an always open process of co-creation of an event through the efforts of performers and audience, an aspect that performance shares with interactive theatre. It is no coincidence that the connection between these two art forms is very close: in many cases, it is possible to distinguish a performance of interactive

theatre from performance art (and vice versa) only by the place in which it is presented to the public.

Unlike theatre, performance does not aim to simulate reality, neither in the context, nor in the role of the performer – the performer, nor, above all, in the action. Theatrical gesture is always tied to "as if", to disguise, whereas performative gesture, on the contrary, is "real", it is a gesture that takes place in the space and time of life, here and now. In the words of iconic Serbian performative artist Marina Abramović: "What is important to me is that in performance art everything is real," Abramović said at one of her lectures. – The energy is real, the pain is real, the knives are real, the blood is real. It's not theatre: you become the theatre and the props. And it allows you to look deep inside yourself and undergo a real transformation [14].

The actions performed in performances and the materials used in them, the effects that result from them, do not pretend to be what they are. They are in fact "brutally" real – they are true. Their meaning is contained, in other words, in an authenticity that does not deceive, does not pretend but instead simply manifests itself on stage.

Performance art is essentially "anti-theatre" in which a refusal of the traditionally postulated "faith in the circumstances on offer" operates. In performance art there is no clear distinction between the realm of the real and the realm of the artistic, and thus life, according to Joseph Beuys, a postmodern artist who made a huge contribution to performance art, is the performer's greatest artistic tool and society is his greatest work of art [11].

The performative gesture, in essence, is an "augmented reality". It is a real gesture that does not imitate, represent or intend to express anything outside itself. It has no communicative or narrative function in the usual sense of the word and does not refer to any text, meaning or code. The experience of performative gesture, however, is also not reducible to the ordinary experience of everyday life. By offering the audience performance into life in its pure immanence, performance actually ascribes a brighter, clearer reality to it, thus it is "augmented". The performative gesture realizes a kind of 'virtual reality' that is similar to life in everything, but with a degree of greater intensity and power. This power comes from the physical and/or mental presence of spectators and artists together in a common spaces and themes. Marina Abramović's performance "In

the Presence of the Artist", which lasted seven hundred and thirty-six hours and thirty minutes, is a prime example. Virtually motionless and speechless, Abramović sat in the centre of one of the halls of New York's MoMA, opposite her stood a table and a chair on which anyone could sit and look into the artist's eyes. Later the table disappeared, and with it the barrier between the artist and the viewer finally disappeared. This can be considered "augmented reality" because Abramović does not play any character outside herself here: the relationship that arises between her and the viewer is a genuine connection between the subjects. The emotional intimacy here is incomparable – in intensity and quality – to the feelings that unite audience and actors in traditional theatre. Faced with the "power" of this encounter, the value of live art becomes clear; it is a living gesture, bodily and spiritual at the same time. It is poetic in the literal sense. Interactive theatre and performance art strives for precisely this magnitude of impact on the audience [13].

Performance demonstrates the process of creating an artistic image rather than the result of the artist's creativity. Another difference between performance and spectacle is the possibility of repetition and organization of events that do not depend on the will of the performer or on reality, while in performance a unique reality is demonstrated. The importance of the "here and now" moment is relevant for both performance and spectacle. When creating a performance, the author, first of all, defines a model of behaviour, without learning the "role" in advance, it is important for him to "live" the situation.

As far as the audience is concerned, the goals of a theatre performance and performance art are significantly different. Theatre aims to provoke reflection in the audience, while performance art seeks to distance itself. The paradoxical nature of performance, according to Richard Schechner, lies in the fact that, despite the fact that the performative act – itself short-lived – focused on the "here and now" its consequences, nevertheless, and the effect it has on participants and spectators can last indefinitely, because each new address will be an entry into a dialogue with the performance. The peculiarity of Schechner's concept lies in the fact that the researcher points to the fact that performance affects and changes tradition [13].

The constructivist nature of the performative act suggests that a performance is never entirely new, but always consists of a familiar set of actions that can be incorporated as part of other performances. Clones or

copies of the same performance can claim originality each time, thanks to the difference in the context of reproduction. Thus, a performance is always presented to us as a single performance of an action, presented each time in motion. All performances depend on the interactivity of actions, which by definition cannot be static.

It turns out that, according to Schechner, there are no spontaneous behaviours, because even the most unexpected ones are constructed from already known, practiced actions. All actions are composed of already known elements, insofar as their particular configuration (i.e. a series of specific episodes) can possess exclusivity [12].

Schechner offers another alternative view of performance. It consists in considering any action and deed as performance, despite the fact that they do not conform to existing conventions. This approach can be called the principle of performativity, which allows any interaction to be investigated as a performance. In this case, the action itself is not a performance, but is only analyzed from this perspective. Performance creates a specific zone of tension in which even ordinary actions are perceived as ritualized. This zone has a pronounced centre, the performer himself, whose spontaneous actions are read as artistic, and a random peripheral event can be destructive in this situation.

The performers' experiences are included in the work, their physical and mental state is co-experienced by those present. The similarity of performance and ritual is also related to the problem of interpretation – it is secondary or insignificant, there is only an unambiguous effective result. But at the same time, the interpretation of performance always gravitates towards the multilayered purpose of the performance. The external side is often an ironic game, where the main character openly declares his freedom, credo, and attitudes. The peculiarities of performance are its reality, situationally and concreteness. First of all, it is manifested in the fact that the performer interacts with real and concrete objects – with the objects they took as props, and with nothing else. The a priori presence of meaning is central to the theatrical genre; meaning is embodied in all sorts of stage means by any means, and on the other hand, meaning is actively sought by the audience.

Jerzy Grotowski said that "ritual is a performance, a finished action, an act, and a degenerated ritual is a performance". By ritual in this case Grotowski meant "a moment of provoked tension". In his work "The Performer"

Grotowski argues that the performer is first and foremost a man of action, a way of life [14].

To summarize the above, we can say that performance is a "magic" arising between the spectator and the performer. And the former is no less active in this process than the latter. After all, the question about the meaning of it is not a question that the performer asks, but one that is answered. And this requires a certain quality of acute attention to what is happening around us, a certain courage to give meaning to the events around us, to look at this as-it-happens chaos of coincidences as a synchronicity that has created a bizarre path for the performer at this very second; the ability to see this path and the determination to follow it. Thus, in performance, unlike "orthodox" theatre, the emphasis is shifted from the performer to the spectator. This brings performance closer to the practices of interactive theatre.

Performance reveals what was originally present in natural communication between people: non-professionalism, concreteness and reality, subjectivity, spontaneity and immediacy of perception, associativity and projectivity, open interpretation and polysemantism.

Conclusion. The value of performance is in the possibility of what can be called "stopping the world". Performance presents the viewer with an opportunity to reflect on themselves, on their thoughts in relation to the performance, on their condition, on their life. There are no good and bad performers, no professionals and amateurs, there is the spectator, prepared and unprepared to stop and meet themself. The performative gesture draws its power from the joint presence of artists and spectators here and now in the realized event and generates an "augmented reality" that blurs the boundaries between truth and fiction. In performance art, life becomes art and art becomes life.

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Tərlan Rəsulov ***(Azərbaycan)***

“CANLIDAN DA CANLI”: PERFORMATİV JEST VƏ İNTERAKTİV TEATR. PERFORMANS ANTİTEATR KİMİ

Məqalədə müəllif son zamanlar daha geniş vüsət performans anlayışına interaktiv teatr kontekstindən yanaşmışdır. Bu baxımdan edilən analiz zamanı XX əsrin ortalarından başlayaraq indiyə qədər müxtəlif teatr nəzəriyyəçilərinin yeni teatr konsepsiyaları, teatr praktiklərinin keçirdikləri eksperimentlərin tamam başqa rakursdan nəzərdən keçirilməsi ilə “canlı teatr” anlayışına daha dəqiq definisiyası verilir.

Açar sözlər: interaktiv teatr, ortodoksal teatr, performativlik, canlı teatr, Erika Fişer-Lixte.

Тарлан Расулов ***(Азербайджан)***

«ЖИВЕЕ ЖИВОГО»: ПЕРФОРМАТИВНЫЙ ЖЕСТ И ИНТЕРАКТИВНЫЙ ТЕАТР. ПЕРФОРМАНС КАК АНТИТЕАТР

В статье автор рассматривает понятие перформанса, ставшее очень популярным за последнее время, в контексте интерактивного театра. Проведённый анализ с этой точки зрения вместе с рассмотрением новых театральных концепций театральных теоретиков, опыт экспериментов театральных практиков начиная с конца 20-го века до наших дней, позволяет дать более точное определение понятию «живой театр».

Ключевые слова: интерактивный театр, ортодоксальный театр, перформативный, живой театр, Эрика Фишер-Лихте.

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9. Dərc olunduğu dildən əlavə başqa iki dildə məqalənin xülasəsi verilməlidir. Məqalənin müxtəlif dillərdə olan xülasələri bir-birinin eyni olmalı və məqalənin məzmununa uyğun olmalıdır. Məqalədə müəllifin və ya müəlliflərin gəldiyi elmi nəticə, işin elmi yeniliyi, tətbiqi əhəmiyyəti və s.

xülasədə yığcam şəkildə öz əksini tapmalıdır. Hər bir xülasədə məqalənin adı, müəllifin və ya müəlliflərin tam adı göstərilməlidir.

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Məqalələrin nəşri pulsuzdur.
Əlyazmalar geri qaytarılmır.

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